MAXIMUM ROCKNROLL

NO. 20 DECEMBER

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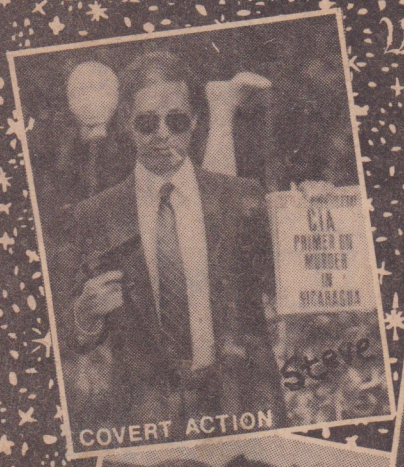

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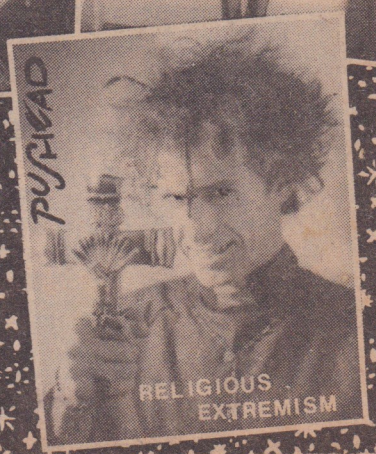

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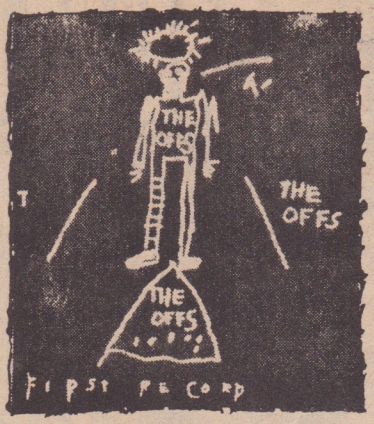

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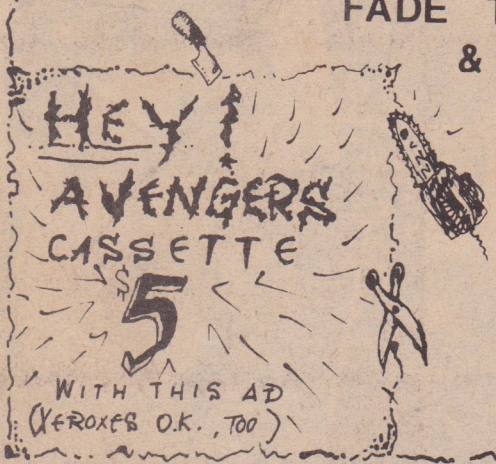

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MAXIMUM ROCK'N'ROLL
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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review, one for radio). the address is: MRR/ P.O. Box 288/ Berkeley, CA 94701.

NO PARTICULAR ORDER

Jeff Bale

BODIES IN PANIC-LP
DEVASTATION-DRAG YOU DOWN-EP
DOWN SYNDROME-OTHER WAYS-EP
ENGLISH DOGS-ENDS OF THE EARTH-EP
FUNERAL ORATION-SHADOWLAND-EP (side A)
GENETIC CONTROL-FIRST IMPRESSIONS-EP
REDD KROSS-TEEN BABES....LP
RESISTANCE 77-THOROUGHBRED MEN-LP
STISISM-INTRODUCING....EP
T.M.A.-WHAT'S FOR DINNER-LP
VANALLES & NOGWATT-DISCO BINKEN-EP
V/A-BACK FROM THE GRAVE #4-LP
V/A-NOT SO HUMDRUM-LP
V/A-YALTA HI-LIFE-LP
EXECUTE-CRIMINAL FLOWERS-EP

Jello Biafra

DON GIBSON-WOMAN, SENSUOUS WOMAN-45
S.N.F.U.-ALL
BURNING IMAGE-EP
CRUCIFUCKS-LP/PART TIME CHRISTIANS-EP
HUSKER DU-NEW DAY RISING-LP
DOA-NEW LP DEMO/SISTE DAGERS HELVETE-LP
PANDORAS-ALL/SCIENTISTS-NEW EP/YARD TRAUMA-EP
½ JAPANESE-NEW LPS/NUCLEAR CRAYONS-LP
RAW POWER-LP/CRASH BOX & CCCP-EPS/PLATH-45
C2D-LP/LEGIONAIRRES DISEASE-EP
POPPYFIELDS-EP/DORIS DAY FILM FESTIVAL-TP
CYANAMID-EP/AOD-LP/NO MORE WARS-45
STRETCH MARKS-LP/UNWANTED-LP
ACCUSED-TP/MORAL CRUX-TP/ORANGE DOE-NUTS-LP
LUCIFER RISING-BEAUSOLEIL ORCH-SDTK LP
LYDIA LUNCH & MICHAEL GIRA-HARDROCK-TP

Pushead

CHAOS UK-SHORT SHARP SHOCK-LP
OUTO-MANY QUESTIONS-EP
INGRON HUTLOS-NECROPHILIA HITS-EP
ZERSTORTE JUGEND-LP
EXECUTE-CRIMINALS-EP
CLAY-MIDDLE EAST COMBAT AREA-EP
ZYKLOME A-MADE IN BELGIUM-LP
V/A-YALTA HI-LIFE-LP
V/A-REALLY FAST #2-LP
LIVING DEATH-LP
ENGLISH DOGS-ENDS OF EARTH-EP
IRON ANGEL-LP
7 SECONDS-New Dischord demo-TP
TU-DU HOSPITAL-Featuring Winni (gnarly dude)
V/A-CLEANSE THE BACTERIA-LP (biased) -TP

Ruth Schwartz

R.C.T.A.-EP
UGLY AMERICANS-LP
V/A-4 ON 4-LP
SKULL DUGGERY-EP
V/A-ROCKABILLY PSYCHOSIS-LP
REDD KROSS-TEEN BABES..-LP
V/A-MUTTIS, MUNTERE, MELODEI-LP
ED GEIN'S CAR-EP
WIPERS-IS THIS REAL?-LP
CYANAMID-EP
V/A-VERY PIG IN AMER. RIGHT NOW-LP
RIOT CLONE-BLOOD ON YOUR HANDS-EP
ISM-CONSTANTINOLE-EP
ARTICLES OF FAITH-LP
SUBHUMANS-RATS-EP

Steve Spinali

ACCELERATORS-EP
ARTICLES OF FAITH-GIVE THANKS-LP
CHAOS UK-SHORT SHARP SHOCK-LP
CYANAMID-STOP THE WORLD-EP
ED GEIN'S CAR-BRAIN DEAD BABY-EP
GENETIC CONTROL-FIRST IMPRESSIONS-EP
INGRON HUTLOS-NECROPHILIAN HITS-EP
KINA-TP/MORTAL MICRONOTZ-EP
NEWTOWN NEUROTICS-SUZI-EP
ORANGE DOE-NUTS-BACK AT THE RANCH-LP
PYHAT NUKET-BELLA CIAO-45
SEARS-IF ONLY-EP
SUBURBAN MUTILATION-LP
T.M.A.-WHAT'S FOR DINNER-LP
ZERSTORTE JUGEND-LP/ZYNTHSLAKT-LP

Tesco Vee

MEATJOY-LP
NUCLEAR CRAYONS-LP
ALIEN-EP
BELFEGORE-LP
MOTORHEAD-"Killed By Death-VDO
MINIMAL MAN-SAFARI
VENOM-MANITOU-EP
REDD KROSS-TEEN BABES..-LP
HELLHAMMER-EP
DANIELLE DAX-JESUS EGG THAT WEPT-LP
SHEENA EASTON-STRUT
BUTTHOLE SURFERS-PCPPEP-EP
OBJEKT #2-TP V/A
ZOS-KIA-EP
TEST DEPT-BOX SET

Tim Yohannan

AD NAUSEUM-TP/STUPIDS-TP
BLOEDBAD-TP/KINA-TP
V/A-HOLLAND HARDCORE#3-TP/V/A-BIG CITY-EP
V/A-YALTA HI-LIFE-LP
SEARS-LP
R.O.T.A.-EP/AOF-LP
CHAOS UK-LP/DEVASTATION-EP
CULT MANIAX-EP/DOWN SYNDROME-EP
ANGOR WAT/BUNNLYST-TP (split)
BODIES IN PANIC-LP
V/A-IZGUBLGENA ALTERNATIVA-TP
EXECUTE-CRIMINAL FLOWERS-EP
DEADLESS MUSS-FLEXI EP
ENGLISH DOGS-ENDS OF THE EARTH-EP
R.K.L.-EP

Guest Top 15: Lyle Hysen

REDD KROSS-LOVE DOLL-Promo 45
REDD KROSS-TEEN BABES...-LP
PARTRIDGE FAMILY-UP TO DATE-LP
SWANS-COP-LP/GREG & PAUL-YEAR AT TOP-LP
SOUL ASYLUM-SAY WHAT YOU WILL-EP
ALICE COOPER-KILLER-LP
PANDORAS-HOT GENERATION-45
MC5-A11/WASPS-I WANNA BE SOMEBODY-45
HUDSON BROS-EA-FA-LP/NY DOLLS-PILLS-45
NOMADS-OUTBURST-LP/BUZZCOCKS-RAZOR CUTS-LP
SOFT BOYS-ANGLEPOISE LAMP-45
SALEM 66-ACROSS THE SEA-45
GRIM REAPER-SEE YOU IN HELL-45
SCIENTISTS-HEART DOESN'T RUN ON BLOOD-EP
DESCENDENTS-MILO...-LP/START-NO DIRECTION-45

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KUCI IRVINE CA 88.9FM MON 8:30PM
KAIR BOULDER CO 101FM/660AM THUR 11PM
KCSB SANTA BARBARA CA 92FM WED 11PM
WCSB CLEVELAND OH 89.3FM WEDS 11AM
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
WRUB BUFFALO NY 640AM SAT Midn
KCMU SEATTLE WA 90.5FM SAT 1AM
KZUM LINCOLN NE 99.3FM THUR 10:30PM
WCSR-COLUMBUS OH 540AM/99.9Cab WED 6
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONY BROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
WSPN SARATOGA SPGS NY 91FM TUES 10PM
WUNH DURHAM NH 91.3FM SAT 11PM
WZRD CHICAGO IL 88.3FM SUN 1PM
KCPR SAN LUIS OPISPO CA 91.3FM SAT 8PM
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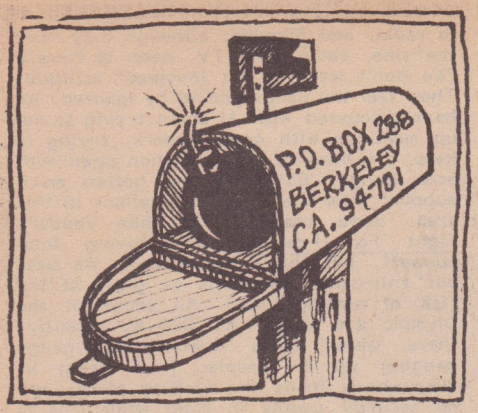


COMMUNICATION BREAKDOWN

Anyone,

My friend hung herself the other day. I don't understand why. No one does. She had her life planned. She was a fantastic person. I guess she needed to talk to someone. Apparently, I wasn't it, but she could've talked to someone.

Is this what lack of communication is about? When no one will listen? Maybe we just aren't talking to the right people. I guess she wasn't. Of course, not everyone can help, but talking is a start. Without communication, we lose the only link between ourselves. You can't crawl into someone else's mind; you have to take the small bits they present as offerings for analyzation.

I don't know if talking prevents suicide, homocide, entropy or apathy, but it gets us started on the right foot. And I don't mean the mindless drivel about what band played where, or what color the girl you're scheming on's hair was last Friday. That's all fine and good for average first-step conversation, but when that is all you talk about, there's something missing.

If you want a list of names to mail to, drop a line to Liz, 110 La Bolsa Rd, Walnut Creek, CA 94598. As for me, let's keep the spirit alive with the music as the heart, and communication as the body. And keep the zines going. They are our major line for communication. Support them.

T.L./ 1217 SW Shoremont/ Seattle WA 98166

Dear T.L.,

To me, communication is the key to fulfillment. Those who have to express themselves in violence, for example, are usually people who are unable to communicate positevely to others. It's frustration. Part of my attraction towards punk is that it offers so many ways to communicate. Besides doing your own zine, or expressing your thoughts and feelings through tapes and records, there is the community of the scene. Ideally, gigs should be temples of communication, not palaces of entertainment. It'd be great if people came to gigs to really communicate. Bands would not just be going through the motions of entertaining; fans would not just be going through the motions of idolization. What would it be like if everyone brought their own zine or xerox sheet of expression, and traded and discussed them with others? What if that was a prerequisite to getting in? Things sure would be different. But, as I said, that's just the ideal. Meanwhile, the most we can do to maintain is keep trying to understand and respect each other, and you're on the right track. Thanks for writing.

Dear MRR:

What have I done wrong? My parents are really cool to me, but they hate punk and everything that deals with it. I'm a punk and I believe in what it stands for. They tell me it won't get me anywhere in life. Everytime my parents have friends over they talk about me. They say I look like one of those people that smoke and drink all that crap. But I'm not a pothead or anything like that. I'm totally straightedge.

They put me in a fuckin' private school which is an all boy school. They just want me to keep my mind on studies or school. But it's too fuckin' hard to conform to their way of life. Because I've been in the scene for 2 yrs. and I'm totally devoted to it. I also listen to some mod, ska, and some new wave-- but I'm never going to burn out on punk. I'm too much involved in it.

I'd like to ask if there is anyway some people can give a response, if you have any please write me. Thanks.

Sincerely John Leon/5761 Myra Ave./ Cypress, Ca. 90630

COMMUNICATION CRACKUP

Dear Max RnR,

Your articles on gang violence at shows was well written and showed, I'm sorry to say, the main problem that afflicts shows nowadays. I myself have been listening to punk for 7 years and going to shows for 5 years, and can honestly say the only violence I have ever experienced has been from skinheads. The worst period was about 2 years ago, when fighting was quite common at shows. Now, in Manchester, most clubs that have bands have closed due to dwindling numbers attending, and a 'good crowd' is anything over 100 people.

The last skin violence I saw was when a bunch of gorillas travelled up here supporting their band. This band was so incompetent that the power was switched off halfway through their set. This, of course, enraged the thick boneheads, who then formed round the front of the stage and started to threaten people. One kid was checking the amps was grabbed and kicked in the face. Then, in the general panic, I heard one of the skins yell "grab the baseball bats". I didn't take any of them on because the rest would have immediately jumped in and killed me. Luckily, the police came and threw them all out and I think some got arrested later. This is just one incident.

I still get the impression that it is more violent in California than over here in the U.K. I agree that skins are racist. I would say 50% are openly racist when they are in groups, and about another 25% talk openly about it when they're drunk. Please don't get the impression that I'm anti-skin, as I'm not (my hair is short enough to get classed as one). I have many friends who are skinheads, and basically I think that they're all right.

Now, I'm a skinhead. What do skins think? Answer: hate everyone who isn't British (that includes Americans), which is plainly idiotic.

You've got a damn good scene over there. Please don't fuck it up; you'll only lose in the end.

Neil Donaldson/ Hyde, near Manchester/ Cheshire/ England.

Dear MRR:

I have a skin and I'm from Detroit and I'm proud! I'm proud because I do not belong to a nazi skin gang. (Tim Y: you state in issue #17 of MRR that there are two nazi skin gangs in the Detroit area. Well, I wouldn't call them gangs - just a bunch of fuckin' scrotum-heads who share the same fucked up ideas and hang together; you know, safety in numbers!) I've talked to three of these skins (not in-depth; simply passing time at shows), one before I shaved my head and two after. They're pleasant enough on an individual basis, but get a few of them together and it's all over! I get a skin each spring and let it grow for winter, but this year I'm keeping it in direct protest against skins who stand for violent, right-wing ideals (and I refuse to shine my combat boots. Ha!). Skin violence and destruction have forced us to find new places to have shows time and time again! It's not completely the skins' fault, though; poor planning and a lack of common sense (à la the Asylum, Sept 1, 1984) has helped considerably. I'm not saying that every skin in the Detroit/ Windsor area is a violent goon, just the majority of them. I don't know these people personally. But they'll sure know who wrote this letter! And I'll probably get my ass kicked, but at least I said my piece (for now!). Just remember: not everyone with a skin is a 'skin! Some of us are just bald hardcores! Struggle and peace, Strez/ 48437 Hawk/ Sang Base, MI 48045

Dear MRR,

Violence in the scene, of a particularly ugly Right Wing variety, is disturbing me, and I hope we organize to stop it. The Risky Records ad mentioned the possibility of provacateurs, sent to disrupt things. This isn't such a strange idea. Being active in the '70's, I remember quite a few agents provacateur popping up. The government's "Cointelpro" operation had been exposed years ago in Congressional hearings, for causing violence, disruptions, and splits in radical groups. The way clubs get trashed, systematically, leading other clubs of being afraid to book hardcore punk, lends some credence to this. That certain government agencies can't keep their noses out of a real social movement that maintains its own system of communication, advocates disestablishmentarianism, and spreds (despite what amounts to a national media blackout) certainly seems reasonable to me, in this day and age.

Most punks I meet are pretty decent people, but apparently a few can spoil things for all. The only way to get a handle on such ominous developments is to organize and isolate those that hurt innocent people that just want to enjoy a show. Of course, every drunken dope who disrupts things at shows, and elsewhere, is not an agent. Some are misled by others, or by their own problems. But when someone actually tries to destroy a scene that others work hard to build, is there any reason to treat them any other way?

Rip Schredder/ P.O. Box 1002/ Birmingham MI

Dear Rip,

I think the point is not whether conscious disruptors are agents or not, but that their behavior is exactly what agents and the government would like to see happen! They are doing the system's job for them, and not even getting paid to act like professional thugs. Maybe they should go on strike, cause they're sure getting ripped off...you know, they should demand all those fringe benefits that government workers get. Tim

Dear MRR:

Personally I don't see much difference between skins and rednecks. Both skins and rednecks (which includes longhaired rednecks, and there's a lot of those around here) are a bunch of jerks who never think about anything. Got a problem? Go make up some feeble excuse to hate someone (He looked at me wrong, she's a stuck up bitch etc.) and use it to destroy that person and his/her property. That you get your aggressions out. Oh, and make sure it's someone who doesn't believe in violence as a means of solving conflict. Those people are "wimps" and they deserve anything they get 'cuz they

"refuse to face reality" (never mind that they're trying to change reality!)

It's time for everyone with testosterone overdoses to wake up and grow up. I'm sick and tired of their shit! I'm not interested anymore. It's time for them all to take up rock breaking or skeet shooting and leave the rest of us alone. There aren't any skins here, (not really but we have our share of "Hitler Youth"), but I can sympathize with people in SF or NY because no matter who dishes it up, it's the same old shit.
Lesley Reece/ Portland OR.

Dear MRR,

I'm writing this letter in response to the articles about gang violence. This past summer, I spent a few weeks in the U.S., around 5 of them in the S.F. area. So you can consider this a somewhat objective commentary by someone who isn't directly involved in that scene, but saw what was happening.

I visited the U.S. cos I heard and read so much about the great scene, and I've been in contect thru the mail with lots of people there. I also wanted to see lots of my favorite bands. My first impressions at the gigs were wonderful. I met many nice people and the way they thrashed was cool cos they do it different here in Germany. People there (U.S.) cared if they hurt someone, and would help people off the ground. If a fight broke out, people were there to stop it.

But with time I saw more and more violence at gigs, which was mostly started by a gang of guys with short hair. They called themselves "SF Skins" (that's what they always shouted). I thought that everybody in the scene in the U.S. would stick together, and that there was no difference between punx and skins, but that wasn't true. I saw assholes on both sides, but when the skins started to thrash, they tried to take over the pit, and hurt a lot of people.

One guy I especially noticed was Mark Dagger, who tried to be the toughest and seemed to be a leader cos everybody did what he said and everybody tried to be his friend. When he slammed, he acted like a huge gorilla, whirling his arms around and pushing everybody. At the J.F.A. show, he stagedived and fell on the ground (of course not without hurting some people). A kid a head shorter than Mark, and perhaps 15 years old, followed suit, and fell on Mark. Immediately, Mark went towards him and gave him a strong blow. After that, Mark continued thrashing and hurting people.

At the R.A.R. show at People's Park in Berkeley, Mark and a friend picked up a guy who was standing in front of the stage snd looked different cos he had a weird-colored shirt on, and continued to give him punches until he was bleeding and left.

At the TOY DOLLS show, I met a girl who is friends with a few skins, and she told me that it's better that I left the pit, cos the skins like to beat up everybody who looks like a punk.

These are but a few examples. I saw a lot more fights with skins involved during the time I stayed in the Bay Area, and it really upset me to read in the articles about how these guys are trying to drum into our heads about how "human" they are. I met a few people that did tell me that some of them are 'nice guys', but the reality I saw with my own eyes contradicted that. I think that many people who try to "be their friends" are just scared of them.

So skins, if you're really the people you said you are in the interview, then you're my friends. But you really aren't what you said, and I can't see the day that that will change.

Ralf Wintermeyer/ Nasty Facts Zine/ Wasserstr 176/4630/ Bochum 1/ W Germany. P.S. Everybody who wrote to me and didn't get an answer, you should try writing again. I got so overflowed with mail, that perhaps things got lost.

MRR,

In your "Breaking the Silence" issue, it really got me to thinking: why do people put up with this bullshit? In my scene we have a contingent of very NF-oriented skins, heavy into glue, etc. And at the beginning of summer they were really getting active. So active in fact, that a friend of mine (from India, who is into hardcore) was starting to fear for his wellbeing at shows. Well, we brainstormed until we came up with a solution: a counter NF! So, the EINF was born (East Indian National Front). The name has no significance; it's just a catch phrase. What is important is what the E.I.N.F. stands for, which is peace, harmony, and equality among all people. Well, starting from 2 people, we now have 3 E.I.N.F. fanzines, an E.I.N.F. band (called A.O.T.), and another on the way. And the skins? They're on the run. They're shitting bricks because; a)it's no longer 'cool' to be racist, b) they'll get beaten up by E.I.N.F. sympathizers if they start trouble, c) they were really only big babies in the first place, d) due to the information made available, they're starting to realize how stupid racism is.

If anyone would like more info on this, please write: E.I.N.F./ #111 13325 105th Ave/ Surrey, B.C./ V3T-1Z2 Canada.

Victim of gig violence

Dear MRR,

Hey, my name is Bob and I enjoyed all the articles on Nazi Skins. I don't remember the initial article about Nazi Jeff in #16, so I guess I'll have to look back for it. But anyway, I don't really agree with anyone, or disagree, because I myself used to wear swastikas. I've been into punk for 5½ years now, and then we wore them because of the police--they were the Nazis. We would wear stuff that had a swastika along with H.B.P.D. (Huntington Beach Police Department). It had nothing to do with being racist or fascist. Also, in 1981, when all the kids in H.B. wore them, they didn't even know what it meant. They thought it was just 'punk' to wear it.

I guess it has a whole different meaning to it now though!?
Bob Beyer/ 17662 Jacquelyn #B/ H.B., CA 92647

Dear MRR,

First of all, the panel discussion you held on the radio and that you transcribed was very important. I hope it has positive results. We would like to do a similar project here, but don't have much access to radio, and Flipside, although they have the zine, radio, and TV, seem to have a "We don't want to get involved" attitude. They feel the gangs should be ignored. We have discussed with Al about trying to set up meetings with gang leaders, trying to keep the lines of communication open with area gangs, but have not gotten much support from the major publications in this area. Some smaller zines, like Vandal's Fight For Freedom, are giving total support, but that's not enough. We pass out anti-gang statements at gigs, at the risk of getting killed. All shows at the Olympic are chaos. AT D.O.A. recently, there were fights everywhere, gangs ganging up on people, fires being lit everywhere inside the fucking place, and no security people in sight while this is going on. Indeed, bands like D.O.A. and D.K.'s need big places to play, but they should take care of security arrangements themselves, and not depend on pigs like Gary Tovar who undermine everything the bands supposedly stand for. Yes, bands have a responsibility to see this chaos stopped cold.

As to SUICIDAL TENDENCIES: Mike Muir must now realize the consequences of having a gang following. Good. You know, over the last few weeks, Suicidal Boyz have just disappeared! I wonder why? It's obvious to us that Mike told them to dismantle the gang. We've had reports from West L.A. that S.T. Boyz are no longer a power there. Punks who are independents tell us they feel freer to go out to parties, gigs, or just be on the streets hanging out. Amazing. Coincidence? I think not! I hope Mike is sincere about what he said, and not just moving fast to save face for his band (we could prove all the allegations involving the Anti-War Art Exhibit). And by all indictations, he is being sincere, and we're very happy about that.But he cannot use the excuse that we picked on him cause he's a major public punk figure. That's garbage. S.T. Boyz have been a gang, no 'ifs' about it. They were one of the biggest. It was not confusion about 'cholo' style of dress of many chicano gangs here being mixed up with S.T. Boyz. S.T. Boyz travelled in gangs with S.T. symbols, etc., on shirts, constantly threatening other kids at gigs. And like Jeff said, the fascists in Latin America are Latinos. Fascists like Idi Amin are black. Modern fascism can be multi-ethnic.

We don't know how much to thank you for putting pressure on gangs. And we are seeing results. Please keep it up. We believe communication is necessary with gangs (as Dave M.D.C. and Gary of the DICKS said), but often ostracization is necessary as a final option.
Ron/ A.N.I.G. zine/ 1728 W. Ball Rd #4/ Anaheim CA 92804

Dear MRR:

What? Mark Dagger's in jail? Let's hear it for the police state!! Hip hip hooray!! What I really want to say is these so-called far left squatters in S.F. should keep their goddamn mouths shut!! They are going to blow it for those squatters like myself who would like to live in peace! If a confrontation with the police is the only way you can relieve your guilt, then you know where the police station is. Some of these damn kids come from wealthy backgrounds, and they think that coming to S.F. and confronting S.F. cops is going to have an impact on the U.S. power structure? Ha, ha, ha! You suck! If those idiots at that Folsom St. squat would have kept a lid on it, they'd still be there and that other squat would not have been busted. What the hell are these crem de la haircuts trying to prove, anyway? Anarchy, schmanarchy!! They wanted publicity and they got it. That article in

the Chronicle has done in my opinion severe damage to the idea that people can live underground and make it work! I don't think they realize that there are other people trying to come up with alternatives to rent and work, and they don't realize the problems they're causing for us. During the '70's in Philadelphia, there was a squatting group formed to try to legalize squatting; they went to the city government and presented them with their ideas. When the city found out how many buildings were empty, they demolished ½ of them and sealed the others. Boo hoo. It took them 8 years to make even a little progress.

I know, let's squat a building! We'll get everyone and his little brother in on it. We'll show movies and everything! We'll tell the right-wing press all about it! It'll be a big secret! We'll be a big deal! See how much we've done for the underground community! Aren't we great! Stupidity on a mass scale!!

Three generations of haircuts. Big deal. You still go pee-pee and poo-poo just like everyone else; nothing sets you apart from the rest of humanity! Wise up! Shut up! Come on people, let's put our revolutionary egos aside for a moment. Having a fixation with cop confrontation is in my opinion a manifestation of the castration complex. Might as well put your dick on the chopping block and get it over with. But let's not create a situation that's fucked for others, ok?! -Still Pissed

SPEAKING OF PISS

Dear MRR,

I'm just dropping you a line to let you know about a band called SEATS OF PISS. Emerging from the great city of Nottingham, they've been around since early '81. They've spewed out about 45 gigs and are due to record a demo and video soon.

While most people are immediately repulsed by their forward sexist slogans (as commented on in MRR #16), they are so obviously a joke/fun band that anybody who takes it or them seriously needs to have their head looked at. More cridible works, however, must include anti-smoothie anthems such as "City of Bastards", "Smoothies Get Their Heads Kicked In", and the classic "Glass the Smoothies". As I said, anybody who tries to analyze this "glorification" of violence and sexual pervertedness should stay clear of Hendrix Dead Boy and Co., as it all basically all boils down to fun.

After attempting to get their gigs advertized in the music weeklies (they had some hassle, as they weren't allowed to print the word "piss"), they are known as S.O.P. and/or the SICK BOY FEDERATION. OK? That's it. Keep up the good work. Cheers.

Nick Barnett/ 5-13 Victoria Centre/ Nottingham/ England

P.S. Live tapes are available for blank cassette and something to cover return postage/packing.

Dear MRR,

I really get pissed when I read articles on bands and they say "We're just a rock'n'roll band". Think about it guys, in the beginning punk was made to fuck over the big business cokehead groups and record companies by making raw noise and selling it cheap. Rock'n'Roll is lame shit for mindless idiots to buy and put assholes like DURAN DURAN, VAN HALEN, etc., up in million dollar houses. People don't like being labeled "hardcore punk", but I think it's great because it shows I care about political ideas and want to change things. Dave Clifford/ 7764 Jade Ct/ Boulder CO 80303)

Dear MRR:

Hi! Here's a new letter for ya! Please print it, it's important to me!

I think it's about time someone commented on all these goons going heavy metal. All the good hardcore bands are now playing the worst form of music ever invented on the face of the planet. Last year it was skateboards, now it's long hair.

I think it's mainly the Boston band's fault. SSD's new LP, How We Rock: are you sure that's not a new AC/DC album title? FU's and D.Y.S. are metal now too, huh? Well, you've lost my support now, and you might as well all go crawl under a rock and die.

"Yeah but Barry, we gots to expand our musical horizons." My reply is "fuck off and die!" Why don't you do something original for a change? What this world needs least right now is fuckin loser burnouts playing the music for fuckin loser burnouts.

Let's face it folks, Metalheads are the lowest form of life on this planet. We have no use for them (and neither does anyone else), so we would appreciate it if all of you would just quietly go away. Forget about the cockroaches, let's get the Metalheads first! A word of wisdom: Don't move to Central Illinois if you like metal cuz we sure as heck don't want you around. Sincerely, Barry Stepe (representing views of Peoria Punks), 104 Greenbriar Ct., East Peoria, IL 61611

HMMMM

Dear MRR:

MRR is a fanzine about what is called Punk/Hardcore. Hmmmmm. The first 10 or so pages are devoted to the opinions of its readers. The ideas are colorful, amusing, thought-provoking, and intelligent. Shucks there's even some constructive criticism occasionally. What I unfortunately am aware of is a disconcerting tendency to worry about the most mudane aspects of the "scene". Why are your readers concerned about analyzing all facets of these "punk" Bands? Does it matter if one band is more straight forward than another? Is it true that the EXPLOITED will be banned from all clubs for the remainder of human history for smashing up a bar? Are THE EFFIGIES fucking stupid for hating politics? Is the C.I.A. infiltrating the punk sub-culture because the punks "don't want to do any mor thinking than they have to". These letters are obviously written by people with a penchant for Nat. Enquirer type gossip than any real ideas. And the ideas they do express are of the sort found in reactionary newspapers. (Has' the punk scene become stagnant? Gosh, What if??) Why don't you shitheads out there simply remember "punk" is a mere form of music? Why do you allow publications like this and bands (Jesus!!) form you ideas? Can't you think for yourselves anymore? Do you let our silly world make you into a punk?? The people you try to "offend" simply laugh at you. They don't care.

ONLY ONE THIS TIME, MYKEL

Dear MRR,

Although I agree that among the "enlightened" and the "aware" there must be a high level of toleration of differing opinions within the counter-culture, if only to maintain something of a unified front against the common enemy--anti-humanity--I also find it impossible to refrain from calling Mykel Board a fucking asshole.

His column in MRR #18 comes across as pure revisionist/bourgeois compromise, entailing not only infantile derogation of the progressive, but simple stupidity as well.

What the hell is "many of the same people who blow up porno stores also blow up abortion clinics" supposed to mean? If it's an attempt to deride Julie (of the Vancouver 5) for doing what she deemed necessary, by appealing to the reader's assumed hatred of the Moral Majority scum, by implying a similarity of the two, then Mykel Board is about as enlightened as Alexander Haig.

The last paragraph, connoting again, a rapport between the Five and fascism, if it's meant to be more than poor humor, is simply fucking idiotic.

Not only did the article offend me with its poor analogies, but, 2nd most importantly, it showed how really unaware Mykel Board really is. Oppression in Canada is much more tangible than he is willing to admit. Perhaps he should realize the reason that there are no 'death squads' in Canada, as there are in Central America, is simply because the majority of Canadian people are just as fascistic as their official organ, the government. The public, living off what they can glean from the lip of Pandora's jar, simply demand the incarceration of dissenters, while they wait for the opportunity to become the millionaire oppressor. Thus, they are the oppressor. Of course there will be little public support for radical dissent. Fuck the public! Viva the real people; those who know their oppressor.

Gregory Wordbets/ P.O. Box 4000/ Matsqui Penitentiary/ Abbotsford, B.C./ Canada V2S 4P3

ELECTION BLUES

dear, dear maximum rot and drool:

now it is the night before the national erection. amerika is about to embarass itself in front of the hole world by re electing a baboon as our leader. and my mind is buzzing with things. like how I see on t.v. all these ads that say 'exercise your right and go out and vote .' they're saying 'it's not important who you vote for, just vote, because that means freedom and democracy, etc.' they're saying 'we're giving you this chance for you to imagine that you actually have some say in what cockeyed direction this country is heading. don't you want to believe that illusion? then go vote.' I'm not going to vote for ronalddeath raygundeath. I'm not going to vote for fritz mundane, because if he wins and then quarantines nicaragua and continues to buy guns for el salvador's rednecks like he's promised he will, I would have to say 'yes, I voted for that. I gave my approval.' but I will not stay at home to protest the 'choices' because protest means PRESENCE, not ABSENCE. when 110 million people vote instead of 110 million and 5 thousand, no one's going to say 'oh god! 5 thousand anarchists are protesting the election! they're right, let's never have an election again!' so I'm going to vote tomorrow for john hinckley. if a vote is really a message, I want my message to be 'the president, whoever he is, should be dead (in body as well as mind), because there should be no

president.' supposedly, government is set up to protect the rights of the individual, and yet it is the first violator of those rights as soon as it legislates and regulates and smothers the spirit of man with law. and the big myth about democracy is that it is fairer to the individual than a dictatorship or totalitarianism, but this isn't true, because the individual is still dictated to by the masses, who are groggy and stupid and brainwashed by those in power, and in america, the only power is money. what's the difference between an insane dictator passing a law that everyone must at all times balance a pile of dogshit on their heads, and an insane populace passing the same law?

I'd also like to respond to some things which have been said about vegetarianism. I don't call myself a vegetarian, even though I don't eat meat, because the accepting of such labels leads to dogmas and prejudice both by and against. I believe that man is arrogant to think all other life was put on earth for him to use and abuse, but I'm not an extremist; if I step on an ant I don't writhe in torment over the life I've extinguished; it's all a matter of degrees. my brother's friend told him 'there is no moral issue to eating meat, it's just food.' I would point out to her and all people who feel that way that human beings are just moving thinking pieces of meat and that human flesh is just as nourishing as beef or chicken; is there any moral issues involved in killing a human to eat his flesh, or is it just food? the media has, in its soothing way, told everyone 'don't think of where this hamburger came from, it was born in this styrofoam container.' I have more respect for a hunter who goes out and kills his own 'food' than I do for some mindless consumer. everyone who eats meat should have to, once or twice a year, go to a slaughterhouse and butcher the animal himself, to keep him in touch with the reality of his actions, just as every president who wages war, and every congressman who approves of it, should have to fight on the front lines.

2 more things. first, in the october issue, larry howes states that punks are trained in hippie hating. punks are, unfortunately, trained in many things which they never bother to examine first hand. but then he goes on to say that punk is in no position to learn from the past. in my eyes, realizing that, while 60's youth had a lot of good ideals, they were miserable failures at transorming the society around them, that a majority of them were so half-assed or self- indulgent as to sell out and become the yuppies and 'upwardly mobile' of the 80's, and that they were nothing more substantial than a fleeting image or fashion, and then vowing not to go the way of the hippie, to me that is to learn from the past. I think a lot of punks' animostiy towards the hippie is directed less at VALUES than at RESOLVE.

Lastly, has anyone ever mentioned that MRR gets a little redundant month after month after month? there's so much talk about what this band is doing and where they're going now, etc. if you know the band, maybe you're interested, but 80% of the bands are just names with nothing for the average reader to attach anything to. the articles/interviews with the bands are good for illumination, but the scene reports get to be a drag, unless they tell us something about the band; so and so played here. . .tell us what some drunk and vomiting punk told you was the meaning of life as he puked in the sink of the bathroom, a little more on a personal level, instead of this documentation of trivia. maybe you guys could start printing fiction or somehow jolting the creative juices of the readers a little more, loosen up a little, maybe print some recipes or movie reviews, but still through the perspective outside society (or wherever punks imagine themselves to be), and it would help if you reached out and understood the common thread running through all deviants of our society. how can you change the world when you're inside a bubble? whatever.

please print this letter as it's very very boring here and I'm just about over the edge and I need all the mail I can get. please answer the door, stanley, nothing makes sense any more.
meat squirmles/ 22 georgian blvd./ jackson, NJ 08527

Dear MRR:

First off, thank you everyone who hated Reagan enough to join the system a while and vote for Mondale! Secondly, I want to thank punks who are actively seeking some kind of peace in this fucked-up world!

A couple of weeks ago, Detroit area, Nuclear Weapons Freeze sponsored 6½ mile human chain. This chain extended from Detroit's west side amory to Detroit's easy side armory, (Detroit is a biggee in military paraphernalia production)--and it was a huge success!

That night, at a ANGRY RED PLANET gig, I talked to some of the people who were in the Punks for Peace contingent at the line. What a relief! I was genuinely surprised/ pleased to see how many young punks actually care about peace, this world, and the people in it.

After drifting in and out of the 'punk scene' in Detroit for the last 5 or so years, I was getting fed up with the negativism, 'violence' and apathy I saw so much of. But now I have renewed hope. Punks do care! Carry on punks for peace!

O yeah, if Reagan wins this election, the Students For a Democratic Society will rise again. Known by the (old) New Left as S.D.S., the new S.D.S. will be based at Wayne State University in Detroit. For info. on the new S.D.S. (If Reagan is re-elected) please inquire and send age and (S.A.S.E.).
Suzanne/#2 4964 N. Campbell/ Detroit, Michigan 48210.

Dear MRR:

Just when I was beginning to wonder if there was anyone out there to talk to, I discovered MRR. Where I live, I'm surrounded by conservative Reaganmaniacs, or people who just don't care. And I don't fit in with the "punks" because I don't look "punk" and they don't know what I feel. So many people are so damn trendy, and they just spit out popular phrases and don't think about them. (I know a self-proclaimed Reagan-lover who listens to the DEAD KENNEDYS!) What a fucking farce!)

What this country's turned into makes me sick as hell. People believe what they want and won't face reality. They listen to top 40 propaganda, they get through life on daddy's money, daddy's car, daddy's morals. Well, I say get off your asses and fight for something worthwhile. Think for yourself. Fuck tradition! P.S., Please write! I need someone sensible to talk to!
2607 Oregon Ave/ Roanoke, VA 24015

Dear MRR,

I'm writing you from Italy. Here, as in the rest of Europe, we see America as a cultural and economic oppressor. On TV, there are always stupid American films about 'good policemen' and plastic feelings, McDonalds and breakdancing. I know that this is only the 'beautiful side' of the U.S.A., but for us it is difficult to see the 'other' America. Obviously, there must exist some kind of opposition in the U.S., but until now I've only seen the "America is the best country in the world". I hate this attitude more than anything else, as if the lives of other peoples aren't important.

One night I saw a documentary about Vietnam. There was an American soldier speaking about an air raid in the jungle. He said that it was important because it "allowed us to save a lot of human lives". Yes, that was true. It saved a lot of American Marine's lives, but it killed so many Vietnamese. Were they humans too? Nixon felt not.

Don't get pissed off at what I'm saying, but living here means hating Marines and American missiles (I was among hundreds of people beaten by police in front of a Cruise missile base), hating poisons (hamburgers, Kentucky Fried Chicken). Fortunately though, MRR (and M.D.C., D.K.'s, etc.) give us a short look at a different way of being American, a small moment that is submerged by the ocean of fire and plastic coming from Reagan.

I believe personal contact is the only way to understand people. So, maybe you'ld like to write me. The only time I ever wrote to America was to the C.I.A., but they don't seem to like to speak with a lot of people!

I play bass in the band KINA. Our town is very small (5-6 people involved in punk), but luckily we know many people around Italy and play 2-3 times a month in towns hundreds of kilometers away. I must thank all our friends, and say 'fuck off' to all those who say our music is "without melodies, too fast and too rough". My band and my mind could only survive all this because of friends all around. we've just returned from Germany, where we did 5 gigs. The 2 in Berlin were among the best we've ever done. In Weisbaden, we met Dirk Christoph, one of your reporters from Germany. Very nice guy. We hope to go back there at Xmas, and in the mean time are making some new songs for the record coming out in December (hopefully). I also do a fanzine, Subvert, with another band from Torino. Hope you enjoy the tape too. Capra Gianpiero/ Via Della Consolata 5/ 11100 Aosta/ Italy

Dear MRR,

I'm in the middle of getting a compilation tape together called Carbon Copy. I want all foreign bands on it, so to enlighten U.K. punx to the fact that there's punk outside Britain.

I'm interested in DISCHARGE-type bands, so all you bands around the globe, if you want to be features, send good quality demos/live, etc., to me.

I also do a zine called Phoenix From The Crypt with a mate of mine (hi Baldy), which features mostly hardcore bands, as well as metal bands. It's 20p (include return postage too).
Middie/ 24 Duncansby Dr/ Bromborough, Wirral/ Merseyside L63 0NY/ England.

Dear MRR,

I'm a budding young artist in search of work. If anyone reading this needs someone to illustrate anything (fliers, t-shirts, stickers, etc.), I'm the one for the job. Just write me with your ideas and

basic info, along with a SASE. and it will get done.
Kevin Kurtz/ 848 GTS/ DeKalb, IL 60115

Dear MRR,

We are 4 Australians, 20-22 years old, who would like people from America mainly, but also Holland, Mexico, Canada, Ireland, and anywhere else, to write to us. There are 4 of us so far, but possibly one or two more, who are almost definitely coming to America around February or March. We'll be going to L.A. first, and along the West Coast. We want to see as much of America as we can, and it would be nice if we had some contacts with people over there and, if possible, some help with places to stay.

We just met a guy who came here from L.A. to see Australia. It's good to see that, and if anyone there wants to know more about here, write to us and we'll help out.

We just had our 2nd Annual Punk Pub Crawl in Melbourne recently. It was great fun. It's not just an excuse to drink, but mainly so everyone can get to get to know each other better. There were no arrests, and the police helicopter made only a brief appearance. A few participants even made it to the last pub this time. There were over 20 pubs. If anyone wants a copy of our First annual Punk Pub Crawl magazine, write to us about it.

There is talk that PERMANENT DAMAGE and VICIOUS CIRCLE may be going to America in 1985. P.D. are releasing an EP soon. DEPRESSION are releasing an LP. A band to look out for are DEATH SENTENCE, who'll be putting out a single soon.

So, if you want to know anything more, please write.
Maureen, Peter, Con, & Ross/ 850 Brunswick St/ No. Fitzroy 3068/ Victoria/ Australia

KNOXVILLE-Ever wonder why you've never see a scene report on Tenessee in MRR? Me too. I think it's because of both a lack of scene and the apathy/noncommunitivity of the existing scene. And so I, although a poor representitive if what's happening here, submit this article/letter. Oh, I'm not going to pretend to know who's playing where and when; my involvement in such affairs is minimal. I get MRR when I can (the only store that carries it sells the five copies they get rather quickly) plus a number of other 'zines, but I must admit that my "punk experience" is limited to a few (ie, a SMALL amount) of records and (ulp) a CLASH concert. So why am I writing this? It's because all you other Tennessee punks didn't bother to, that's why. Of course you could give people a better idea of what the scene is really like that any report I could ever give. What you need to do now is prove it by commiting to parchment in blisterin detail the scene, your scene, my scene, the Tenne- scene. If you don't, then we may never see a Tennessee report in MRR or, even worse, I may write another one! Write also to me so as to further deducate myself in local affairs. The Anarchnid/ P.O. BOX 23061/ Knoxville, TN 37933.
PS: Send SASE for odd posters, ranting. May begin regular 'zine if interest is shown.

Dear MR&R:

I'm tired of reading articles about West Germany, Chaos Day, etc. I think it's unfair to say and to write that all skins are nazis. No, I'm not a skin or a friend or a protector of skins. Actually, I hate them. I haven't seen many (30 or so) skins for a long time. The most are not nazis, they're pseudo-violent soccer fans, conservatives and nationalists with skins and steel boots. It's not right that you write German punx are all poor. The vast live with their parents and in reality, people with no money are the minority. Yes, the cops are shit. Sometimes they protect the fascists. But Germany is not a police state with a wall on. It's not fascistic, it's a conservative state like most Western states. The problem we Germans have is: if you say "I'm proud that I'm an American," like a lot of people do, it's not fascistic, it's conservative, nationalistic. But here in Germany, if you say "I'm proud that I'm a German," it's called fascism. Please don't get me wrong. I'm not someone who likes those dogmas. But after WWII, nationalism is a forbidden love. People think of Germany as "yeah, those people have the military rhythm in their heads." I'm tired of hearing this shit. I live here, and if there is a WWIII, we are the first who will be killed.

Most of the bands talk about the same fucked-up things: war, state, police, etc. Why aren't there more bands like MINOR THREAT, who sing about other subjects? Yes, most people are more political in, for example, in the States. But that does not mean they're politically aware. I'm tired of hearing bands singing song after song about the same cliches. But I also think that you, MR&R, paint this picture of Germany!!! I'm sure you won't print this, or maybe will censor it. I don't care. Maybe you think that I'm a nazi. No, I'm not.

Munich has a very peaceful scene, and the people are very friendly. We even have some bands who don't sing about cliches. Maybe there are (hopefully) more in Germany. Munich's a fine example for cool music and lyrics. Also, other scenes are pretty more violent than the Munich scene. We have a unity here, and the skins here wouldn't have a chance. Also, Germany has no underage at gigs or clubs. I think many people in America would be happy about this! If you come to Munich, you are not beaten up. We have no extreme violence at shows! That's it. If someone wants further info about the Munich scene, write to: Julian Weber, Augustenstr. 75, 8000 Munich, West Germany. (I'll be moving to a suburb in January, so write before that time).

Dear MRR:

O.K. I've been hearing a lot about how Punk is dead, how it sucks and swallows too--but that's not true at all. What is dead is people's idealism, what sucks is their attitude. So everybody got to thrash around the pit a little, shock some people with their clothes and hair cuts and they got to shout "Fuck authority!"--big fucking deal. Are you now ready to join the rank and file since you didn't change the world in four or five years? Are you going to show photos of yourself to your kids in 15 years to prove to them that you were a rebel too but realized how futile rebelling was? They will think you are as lame as I do because they will realize what a sell out you are. There are a lot of people out there who don't think this is an adolescent game. Punk is one of the few chances I have had to keep my sanity in a world and society which is so foreign to my ideas. If you want to change the world start changing yourself, but if you are afraid or you just don't care them stop discouraging those who do care.

I am tired of people telling me to moderate my feelings, accept the way things are, ignore the assholes and just carry on. Moderate my feeling! Come on--I did that once and I just about became a fucking Zombie before Punk came along and shook me awake. No-- I will not moderate my feelings--they are there; anger, hate, frustration but also love, caring and sometimes happiness. I will no longer deny my feelings.

I cannot accept the way things are because I feel that things can change for the better. I know it would be tough--people would actually have to be taught not to be destroyers but to love life and respect their fellow human beings as such. I am sick to death of people justifying their selfishness and their callousness by saying that the rest of the world is like that--bullshit. If one more person says "It's a dog eat dog world out there." I will puke. No shit it's a dog eat dog world, but maybe it's because you eat dog even though you hate it and when you see somebody else walk all over another you let him do it and maybe you even thought it was funny the way he totally humiliated that other human being. No one deserves to be humiliated or to be treated like shit. If these people who profess to hate the way things are would stand up for what they believed in instead of being spineless jellyfish things would be that much better that much sooner. I tried to explain my point of view to this young woman I work with and she said it was just too radical, too liberal for her to understand (she is a college student--you know--the future will be in her hands). Well I guess just wanting to be treated with respect is just too radical a concept for anyone to understand.

These fucking people are brain washed into believing they should be treated worse than animals. How do you fight that, or worse, how can I just accept that and be able to live with it and not try to do anything about it?

Just because I'm a Punk, people think they have the god-given right to insult and threated me, throw things at me or yell gross insults out windows. Yeah I'm use to people sniggering as I go by, the stares and the occasional conflict that goes with the territory but lately it is more constant, more violent. Everyday it's another struggle to psych myself into feeling tough enough to face that sort of abuse. 'Friends' say I should then grow my hair back and look more normal--to give up--no way. This is the end for me, to give up is to die--emotionally or physically it is the same. I have allowed myself to be pushed around for too long and all the assholes and bullboys and society have had their way and put me down for not being 'radical' nor am I going to give up just because a bunch of straights try to use Nazi tactics to intimidate me (if it bothers them so much something must be happening), nor because my friends say I shouldn't rock the boat. Maybe I'm wrong but I thought that was what Punk was all about--rocking the boat, making people think about things.

To everybody, please if you can't make the world better than don't make it worse-- at the very least have the common decency to treat others like humans with dignity. Don't walk all over them or ignore the smaller injustices that happen everyday--they lead to the more horrifying ones. Speak out for what you believe is right! Be frank with people and forget stupid head games--it's tough enough trying to communicate even without these people getting their jollies by fucking other people's minds. Lastly, if you act like an unfeeling asshole just to impress your friends and to be cool you are one of the lower forms of slime.

Punk isn't dead nor does it suck it just needs more people who are interested in doing other things than just wearing the fashions and looking super cool at shows. It needs dedication and commitment from us all. Thanks for reading and anybody who wants to write me to argue or just say HI! send it to Lisa Putignano 21 Northwood Apt., Sunderland MA 01375.

Dear MRR:

I would like to comment on the high prices of shows. On the 20th or 21st, I don't remember, but we saw the SUICIDAL show and it was fucking ridiculous. First of all, 6 bands were supposed to play for $8.50, and it turned out 2 didn't show. The first three bands that played (DECRY, PARIAH, ONE WAY SYSTEM) did a pretty good set. The Olympic was pretty much empty compared to what I've seen before. And as soon as SUICIDAL TENDENCIES came on all these people with SUICIDAL mail order stuff showed up and people with commercial t-shirts like RATT, JUDAS PRIEST, etc. showed up. Why didn't the whole show move to the Forum and play with DEF LEPPARD? It seemed more like a commercial rock gig than a punk show. Anyways, $8.50 was a fuckin rip off and if it wasn't for the first three bands keeping it "down to earth" I would have torn apart the place. So getting on to my point, I have always wanted to put on a show with some top name bands and lots of local bands, and we've finally got the chance to do it. We'll be playing at Moorpark (near Simi, Thousand Oaks, Oxnard) and the bands I've talked to don't care about the money but if I get a hold of a band that wants to make money we won't charge more than 1-4 dollars. I certainly don't want any and neither does any of the locals I'm good friends with.

Mike Elias
PROFITS OF DOOM
1825 Havenwood Dr./Thousand Oaks, CA 91362

Hi,

Here's a short letter from FUNERAL ORATION. Our third release (12") just came out, and we'd like to get good distribution. We used to send out our products to the distributors, but we didn't get a lot of response to that. And in the process, we lost a lot of money in mailings, etc.

So, to all the distributors: please contact us, and we'll then send samples. It would be great if the distributors wrote to the bands to ask for samples--cos only then would the bands know that their sample is not (another) lost mailing, and would be reaching the truly interested.

Peter Zirschky/ Burg. Roedllstr 203a/ 1064 BL Amsterdam/ Holland

Dear Paul Marotta/Greenworld,

In response to your letter in MRR #17, in which you inferred I was "naive", and stated that I had a "lack of understanding of the (record) industry in general", when I said that Pickwick had gone out of business, I would like to quote Marty Scott, President of Jem Records (an industry giant who is still very much in business), from Boston Rock #56: "It came out of the Pickwick situation. When Pickwick went out of business, we took a lot of the staff and accounts..."

Apparently, I'm not the only "naive" person who has a misunderstanding of the record industry.

Most Sincerely,
Joseph Pope/ Systematic

To Chopper Stepe:

This is in response to your letter in the October MRR. Your master tape is in the hands of Queen City Records (the company that pressed your EP). You were told at the time that you would not be getting it back because QCR, for some reasons, keeps all the master tapes. You knew that. So next time you have a complaint, get your facts and memory straight before you go and slag people!!! Unless you want to look like a fool again!

Lori Peacock/ 6700 Bejay Dr/ Tipp City OH 45371

Dear MRR,

I'd like to add my 2¢ to the discussion on distribution and record companies. I've been ripped off big time. Mine has been with SST Records. It's been since June, and I've yet to receive my order, $24 worth. I've called them, wrote them but nothing. I know they got my money cause my check came back cancelled. When I called in October, they gave me some bullshit that they have relocated, so orders got backed up. Five months worth? Get serious SST! Also, in August, when the MINUTEMEN were in Philly, I had the chance to talk to Mike Watt. I told him the story, he called SST himself. They told him the "order is on the way". August and October are far apart! I would appreciate SST sending me my stuff! Now!

Clark/ 16 Shadow Ln/ Chadds Ford PA 19317

Dear MRR,

Attention all bands. If you are going on tour, please include Columbus, Ohio as one of your stops. We have a few places for bands to play in town, and I can set you up a show rather easily.

Lori/ 2095 Teakwood/ Columbus, OH 43229/ (614)882-0227. Or call Mike at (614)424-8613.

CAN'T COLLECT FROM COLLECTOR

Dear MRR:

The reason I am writing is to save a lot of readers from grief and to maybe solve mine.

The problem is a crook by the name of Dylan Cohl who lives in New York. This is the whole sorry story:

Sometime in late April or early May, my brothers Barry and Chopper and I received a phone call from Dylan. I'm not sure why he called, but he soon found out we had a great record store filled with collectible punk records. He begged us to buy as many of these as we could and offered us a price of $5 or more for each single he wanted. So we searched and bought up those records, with money we barely had, expecting to get our money back plus a profit. Sounds great so far. My brother Barry and I both got ripped off, but I'll stick with just me.

Dylan and I made a deal he would print up my fanzine, (he said he could do it for free on his dad's printer). But he said he would make a deal that I send him a certain amount of records (I forgot how many), and he would send me $25 and 200 issues of my fanzine. This was late April, early May, remember. Well, in early May I sent out the records and the original of my zine and waited and waited and waited. He said I would get my zine and money in June; nothing. Then July, nothing. I got my zine in August. But only 100 issues and no money. He said (not to me but to somebody I know), that his dad's printer was broken, and he had to pay to have it printed. During all this he kept saying "Buy me more records." He said the money was coming. He kept writing the wrong zip code and forgot stamps, etc., so it kept getting sent back.

Eventually it got up to him owing me $65 for records; I let him slide on the 100 missing fanzines.

"Yeah, I sent it out yesterday," "Yeah, I'll mail it tomorrow," "Yeah, Friday I'm selling my stamp collection and 1'll get a couple thousand for it and I'll send you your money."

Now he hasn't called for about 3 months and told that other person that he "wasn't going to pay me because he did me a favor."

Some favor. One of the records I "sold" him was a special AVENGERS single that he said he was "going to get $60-$70 for." It should have only cost him $30 to get my zine printed (for 100 issues). Then, he took most of the records I sold him, and sold them for twice the price. He also said he was going to print up extra issues of my zine and sell them to distributers, etc., and keep the money from them. I said fine to that, as long as my fanzine got distributed.

I'm sure Dylan meant well, but he definitely has a way of getting over his head.

All I want from him is the lousy $25 that he's owed me since April. The other $40 is for records I bought didn't send out to him yet because I got smart.

Because of his money grubbing I still owe Leading Edge fanzine $10 for fanzines I've sold for them. I can't pay them back until I get some cash. Hopefully Dylan will send me my money soon so I can pay them off. Leading Edge: You will get your money. I know that I've almost been as bad as Dylan, but I pay back any I.O.U.'s no matter how long it takes. The reason why I didn't give you your money right after I sold them was because I needed the money for food while I was in Chicago. I'm broke now.

Back to the subject. Jeff Bale, I know you buy records through Dylan and you've had good luck so far, but watch it because Barry sold him a lot of records and Dylan paid him $43. But he was supposed to print up his zine, never did, and still has his originals.

All I can say to Dylan is why don't you become a concert promoter, you're great at ripping off innocent people. You're pathetic.

Steve Stepe, 104 Greenbriar Ct., East Peoria, IL 61611

Dear Steve:

Welcome to the club--Dylan Cohl has burned both Jeff and me in record trades, saying he had the records, but never sending them, and not returning what we sent him. He's used the same excuses, such as "They're in the mail, I sent them yesterday"--I doubt he started off with the intention of being a rip-off, but I think he got in over his head. He is, by the way, the only person I've ever traded with that burned me. Tim

Dear MRR,

QUESTION: Does YOUTH BRIGADE suck?

ANSWER: Yeeahhh!

We organize gigs in a self-run youth center called AJZ (working class youth center) in Bielefeld, Germany, and have a $1 entry charge for our shows. On the

27th of October, L.A.'s YOUTH BRIGADE was supposed to play here. We were in contact with them before they came to Europe, and gave them addresses of places to play, etc. Then we met them at their gig in Hannover, where they promised to play in Bielefeld. After that, their German tour manager, Michael Loffler (who is a friend of ours), telephoned us to confirm the gig. We had a lot of time then to do the publicity, and sent the posters all over the place, from Hamburg to Koln to Amsterdam to Berlin.

Then, 3 days before the show, we phoned up David Pollack (PORNO PATROL) in Berlin, who was setting up their show there for the 26 th (the day before ours. They had told him to make it a big concert!). He said that they hadn't telephoned him back , so he hadn't gone through with the arrangements. So we called the tour manager again, in Freiburg, and he said the last he had heard from them was a call they made from Poland, and he had reminded them about our gig.

We spent all of Friday and half of Saturday hanging around the phone, waiting for word from YOUTH BRIGADE, and then finally decided to set up the gig for UPRIGHT CITIZENS. So that evening, 600 punks, skins, and rockabilly freaks came to the show. And YOUTH BRIGADE didn't. Fortunately, the bands that played did so well that the crowd wasn't too disappointed.

After the show, we phoned all over the place and discovered that YOUTH BRIGADE had gone directly from Poland to England, and didn't give a fuck about our gig in Bielefeld. So, we want to tell you 3 fucking assholes never to come back and play Europe. If you do, next time we will be at your gig in Hannover in the front of the crowd. We won't be thrashing to your music, but to your fucking faces to make you a BRIGADE of very old faces!!!!! What we need is bands like M.D.C., and not these pseudo-Rock shows. Death wishes from Knodel, Hartmund, Andreas, Jens, Frankie, Claudia, Thorsten, Peter, Diethicks, and the rest of A.J.Z.!

AJZ/ Heeperstr 132/ 4800 Bielefeld/ W Germ.

Dear AJZ people,

I talked with Shawn just after he returned from Europe about your accusations. He told me that the problem was that YOUTH BRIGADE's van broke down on them while in Poland. That happened on the Saturday before your Saturday gig with them. Because there were no spare parts to replace the clutch of an American van in Poland, they had to send to England for the parts. They were told it would only take a day or two to get the parts flown in, which would have left them plenty of time to make the Bielefeld show.

As it turned out, they were stuck for 9 days waiting. As it became apparent that they would not be able to make the show, they said they left messages with people in both Warsaw and England, to be relayed to you, that they couldn't get to Germany on time. Apparently, no one did get that message to you.

As a result of that breakdown, Shawn said they not only lost the money from the Bielefeld gig (which they really wanted to do), but other gigs and a recording date. All in all, he figures they lost approximately $1200 because of the van trouble. Shawn was intending , after their return to Los Angeles, to write to you about it. When I spoke with him, he was still on the East Coast, working his way back to California. Tim

CONFLICT OF INTEREST?

Dear MRR,

I am writing to make a comment about the Chicago scene report in the Sept. issue. Sean Duffy, author of the article, has once again mentioned the name of a band, BLOODSPORT, in the report. I don't think BLOODSPORT is nearly as good as Sean Duffy claims. I've also seen BLOODSPORT twice, and they were generally ignored by the crowd both times. All of this isn't even that important compared to my main point, which is that Sean Duffy is the manager of BLOODSPORT. Being that Sean Duffy's Last Rites zine puts on some of Chicago's better shows, it seems that Sean is taking advantage of the scene by putting "his band" in many of the shows. Even if BLOODSPORT was one of Chicago's hottest new bands (which I don't feel they are), that still would not entitle them to play at all of the best shows. After all, there are many other fine bands that need exposure, and the quantity of shows, although increasing, is still limited.

Whether or not anyone agrees with my opinions of BLOODSPORT is not the issue. My point is that there is a definite conflict on interest in the Chicago scene, and I hope it does not continue. Also, the intent of this letter was to inform, not to ostracize Sean Duffy. Sean has brought many great bands to Chicago that otherwise would not have appeared. He has done many good things for the Chicago scene, and I hope this won't change now!

A concerned Chicago HC enthusiast.

ATTENTION PROMOTERS!!

With your help, I'd like to compile a list of promoters across the U.S., Canada, and Mexico, along with a little info on your shows and scene. I think this will be able to give bands a thorough listing of people who put on shows, especially the smaller scenes that a lot of bands maybe bypass, or may not even know exist.

I'd also appreciate a little info on your shows (if possible). I'm not prying by doing this, but I feel this will help give bands a little better info before they contact you. If you feel you don't want to add any info on your shows (although you shouldn't have anything to hide), please send me your address and number anyway.

Some info you might want to add:

1) Do you have a regular hall? Or do you book for a hall?
2) Are shows all-ages? If not, what is the legal age of entry?
3) Average size of shows?
4) Number of days needed to book halls?
5) Days shows are possible?
6) Security: do you have bouncers or cops? how many?
7) P.A.: do you rent or own? If possible, what's the cost and size?
8) Do you offer guarantees?
9) Do you take a percentage with the bands?
10) Places to stay: addresses and numbers.

Some of this might be irrelevant to you, and I'm not forcing you to answer. Feel free to add anything else you feel pertinent. Please be honest. People that go to shows can help too, by making sure your local promoter sees this. Remember, your town being on this list (which may be printed in MRR) could mean more shows with touring bands.

Send info to: Jim Mature/ 425½ Crooks St/ Green Bay, WI 54301/ (414)432-5340. Thanks.

Dear Orange Co readers of MRR,

This is a message from Frank, who did the LOVE CANAL article in this issue, and who does the O.C. scene reports.

I have now moved from Cypress to Yorba Linda, at the extreme end of the county. Are there any punks' or open-minded indivuals who would like to correspond with me? I need communication, mainly from Fullerton, Placentia, and Yorba Linda punks. I do own a car and go to gigs when possible, and would like to hear from people in the above areas, especially those attending Fullerton J.C. or Fullerton State.

Frank/ 20665 Calle de la Lacera/ Yorba Linda, CA 92686.

SCENE DEATH

MRR,

I'm glad you put the 'gang violence' articles in 'cos it got some dumb responses, which enlightens everybody to what we're up against!

Now I've seen a very small scene here, where I live, obliterated by one gang, the Consett Skins--about 50-60 of them. I've spoken with a few of them, and they were nice people. But once they're in their gang, they think they have a name to live up to (they come from the unemployment spot in England). So, they get drunk, and a couple of the smaller ones can't handle it, so they go round starting fights--or at least they did, cos the scene here died about a year ago. The Consett Skins didn't want to kill it, but did, because they 'ruled it'.

My advice is to stop talking about the problem, and start organizing against it, because that's the only way you'll stop it. If a gang is causing problems, then gang up on them. It's the only thing they'll understand. If you take away their 'power', then they can't use it! Our scene was powerless because the gang was the majority, but if we had stopped them, we all would have gigs to go to now.

Sean/ Belmont/ Durham/ England

P.S. Hello to Mark & Steve & everyone at the squat down London.

SCENE RULES

Dear MRR,

I'm writing from the best city in the world, New York. How can you say that the scene is destroyed. Everyone has fun at every show. The Skins here didn't destroy anything-- and we're the proudest and most unified in the country. I remember that you once said that only out-of-town bands are worshipped in NY. Bullshit, because NY has the best bands in the world (AGNOSTIC FRONT, FSYCHOS, D.B.D., MAJOR CONFLICT, MURPHY'S LAW, C.F.A., GILLIGAN'S REVENGE, CRO-MAGS). All these bands are better than BLACK FLAG and the CIRCLE JERKS. I bet you won't even print this.

Learn before you speak, commies! NY Rules! unsigned

SCENE SEEN

Dear MRR,

I could not believe my eyes the other day...while reading through the letters in issue #19, I discovered the most amazing, unbelievable, extraordinary thing I've ever seen. I was stunned, the tears are still pouring out of my red, tired eyes.

I hope you're dying to know what it was, but even if you're not, I'm gonna tell you anyway...

Some guy from Boston, namely Andy Fritz, had the nerve to say that he actually lived through, and even enjoyed, two shows in New York. That's a laugh. Who is he trying to fool??

We all know that NY 's scene is run by the "fascist skinhead clique"; that NY is the city where the "real" punks are oppressed and depressed; where headbangers, blacks, homosexuals, and foreigners foolishly play with their lives by walking through the Lower East Side. So what's the deal? Well, I'll tell you...

Alan asks "older guys" to tell more about NY. I go to the shows regularly for a little more than a year, so I'm certainly not the best qualified...

However, by the "regular going" (I mean practically every show--OK, OK, I gotta confess-- I've missed a couple of $14

shows at the Ritz).

First of all, a few words about myself. I have normal hair, and I can get "ivory" made spikes. Second, I've been living in the U.S. of A. for 4 years, and came from the U.S.S.R. (so not to forget, I'd be glad to answer any questions about Russia and/or Russians). Well, if you've been reading carefully, you noticed that I am already in 2 "deadly" categories (long hair and foreigner). I'm surprised I'm still alive--pure luck, I guess (thank god, I could also be a black and a homosexual). But enough of that...down to business...

90% of all shows at CBGB's are really cool (both musically and atmospherically). There are some incidents now and then, but there are also plenty of people ready to stop, and more importantly, to prevent them. (Big Rob, singer for the PSYCHOS, especially.

There is a good number of headbangers, hippies, college kids in the crowd--many of them slam, thrash, and stagedive.

The NY scene does have its problems, but contrary to to many people's belief, the most crucial of them is not the "fascists", but the lack of will to communicate (among the participants).

It's not that the fascists are less important, it is just that we don't have fascists in the scene. To label a subject, you must take a sum of all (all!!!) characteristic features. Looking only at a couple of features won't do. Some subjects might share certain characteristics, but it doesn't mean they belong under one label (as an example--nationalism alone does not make you a fascist, etc.)

But most importantly--kill me, maybe I'm missing something--I just don't see this "vendetta" hostility between punks and skinheads at NY shows. I think both groups could talk to each other if they tried.

But many "real" punks (read: opposite to "skinhead") find different solutions. They choose isolation. Some of them honestly believe that they achieve a great deal by not going to "skinhead dominated shows". They explain it as a revolutionary "boycotting". Others are just too close to the "Bat Cave" image/fashion worship/cult. When you're afraid to get your leather jacket and haircut crumpled in commotion (and the closing of Rock Hotel, with it's safe balcony, can be proof).

Anyway, my point is that people in the scene must talk to each other. Don't ignore! Don't label! Punks and skins are in this together. "The urge to destroy is also a creative urge" M. Bakunin.

Anarchy...not peace, just anarchy. Gary Tsetsefly/ also a zine/ c/o M. Goldstein/ 1671 E. 17th St #3A/ Brooklyn NY 11229

Dear MRR,

My name is Billy. I play drums for the PSYCHOS. And I'm writing you in response to a letter you printed in the last issue of MRR.

Me and my friends have been reading and supporting your zine since it started. And in the past you've printed a lot of things about NY that wasn't true. But, it never really bothered me too much. I used to take it as being pretty funny (like a sick joke). But this time you've gone too far. I can't understand why such a big zine like yours could print such shit. I mean really, do you believe that NY is Nazi Headquarters? And that our best bands are the worst? And that the best bands are REAGAN YOUTH and FALSE PROPHETS? Have you even heard that many of the NY bands? (besides C.F.A., AGNOSTIC FRONT)? I'm pretty good friends with people such as Roger, who used to play bass for my band. And I know Jimmy Gestapo. And the CRO-MAGS, A.F., , and most of all the other NY bands. Do you feel that we're all Nazis? There are no real Nazis here! Just people who are sick of what's going on in our society and the world today. Just like you. And if you can truly say that that's being a Nazi, then I guess we're all Nazis. How could a zine such as yours print such things as "Fuck you Harley, you little prick. You'll get yours just like your bigmouthed friend John Norquist" (who also was a friend of mine, who was killed for believing the same thing I think most people believe in? And aside from all that, the kid has been dead now almost 2 years! Isn't that enough? I mean, what the fuck! Can't the kid rest in peace?

Speaking of peace, we know who wrote that letter. And to top it off, he is supposed to be a Peace Punk (Ghandi Punk, as I call them). Now, what kind of peaceful person would write things like that? And why? Well, we all know why: cause Peace Punks hate Skinheads. Now that's another bad word: hate! Now, where does hate fit in with peace? And next, of course, comes anarchy! Which is chaos. Now where the fuck do you get peace out of anarchy? Why don't you people just be Chaos Punks? At least then you won't be kidding yourselves.

I'll tell you, I'm sick of it! Grow your hair, spike it, dye it blue green purple, and run around preaching peace, love, and last but not least, anarchy. I thought being a hippie went out in the seventies. Here we are in the eighties, and instead of regular hippies we have fruity-colored long-haired freaks walking around. You people better wake up. This isn't a dream or make-believe land. Just a month ago there was a stabbing of one of your people from one of your people, and in result the poor girl got put in the hospital. How's that for peace, huh? And there have been other such incidents too. I wish someone from MRR would stay here for a while so they could see what it's really about and not all the lies you print. Me and a lot of my friends have lost a lot of respect for your zine. And I hope out-of-towners don't believe all the lies . If people don't start sticking together, none of us will have much and the scene, as we know it, will fall apart. Thanks a lot for taking the time to read this.
Billy Psycho/ 83 Clearmont Ave/ Brooklyn NY 11205. U.S. skins united.

Dear Billy,

First off, you are a mamber of a band that recently had their picture in MRR (#18), in an article that was positive towards you, and most of the bands you've mentioned. While we have printed many letters critical of the NY scene, sent in by New Yorkers, we've also had reports with a differing perspective (please see my comments in this issue on the NY page). Without a doubt, the NY scene seems to be the most split (with Denver and S.F. close behind). It is not our reporting that has caused such a split (the many letters, pro and con, have just reflected that division). You yourself in this letter, reflect that split too: skins vs. peace punks. Personally, I think both groups have gone too far in one direction or another. But where are the punks in the middle in NY? My fear is that most of them have "quit the scene" there, and we've had many letters to attest to that trend. And that is the real source of sadness that I feel about NYC. Perhaps our vision of NY is incorrect, but if so, then there are an awful lot of people who've written in (from NY, and other East Coast locations) that are "wrong" too.

I'd like to hear from NY scene people who feel that they are neither part of the "skin" camp, or the "peace punk" camp, and see what kind of perspective they have.

As to your disillusionment with MRR, I'm sorry you waited so long to voice your opinion at the so-called "sick joke". Tim

Dear MRR,

This letter goes out to everyone (yeah you too). I'm forming a new fanzine which will include articles and pictures from some european 'zines along with stuff from the good ol' U.S. of A. The total price for this "hip" zine will be a 20¢ stamp, that is untill the spring. Then you'll have to shell over another of your 2¢ (thank you Mr. Postmaster). If you've got a band or want to write about one please do, or if you just want to bullshit for a while that's o.k. to. If you've got a Fanzine and wouldn't mind contributing past articles/ pictures/ interviews, they would be greatly appreciated, plus you'll get full literary credit and mention your mag.
Thanks all, M. Romero/ P.O. Box 602 N.Y. N.Y. 10156.

SCENE LOSS

Dear MRR,

Since I began writing to people and drawing for people a year and a half ago, I have experienced some real great things. I found that there's still some really cool, nice, intelligent people that can unselfishly spend their time and money doing cool things for their respective scenes and for you, the individual. I still stress the individual. The only overall bad thing about the "punk movement" is that the assholes almost always overun the cool people. Too bad. Anyway, here's something I wrote, which I thought summed up a lot. Tomorrow, I'm gonna take it to the band and see if we can set it to music. Here tis:

SENSELESS LOSS

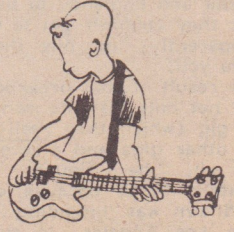
Breaking down everything we've built up
Punk's just an attitude, but yours suck
I can't understand the stupidity that you bring
I suppose caring and fun don't mean a thing

Senseless violence, senseless hate
You saw the media hook and swallowed the bait

Trashing a club just shuts it down
Fascist behavior, no reason to be found
So many things to fight, yet we fight ourselves

Dump the non-thinking and put it on the shelf

You think it's "punk" to do this, yet you don't think
It's all so clear, yet you don't even blink
You say "Don't tell me what to do, got my right to choose"
But when you kill the scene, we all lose



Well, that's it. I just wanted to agree with Graham Batting's letter. Anyone who labels themselves "Punk Rock" or a "True Punk Rocker" is probably an asshole. Suit yourself; live under a label. Brian Walsby

COLUMNS opinions expressed are those of the columnists

There's been some kind of police riot in San Francisco. I'm sure a lot of ink on these pages will be spilled telling about this. The news vaguely came to me from the clock radio waking me up at 9:30. I pressed the snooze button and that was the last I heard. The Weekly World News didn't mention it, so I don't really have anything to say about it.

Instead, here's a joke from the seventies: QUESTION: How many punks does it take to change a lightbulb? ANSWER: Six. One to change the bulb and five to be on the guest list.

I want to write about work, and big bucks. The first of these is supposed to be good, the secong, bad. In the pages of MRR and every other fanzine whose editors don't get into the big shows for free, you read complaints about the high cost of concerts; how SIOUXSIE AND THE BANSHEES have the gall (I almost said balls) to charge $12 a ticket for their shows.

Somehow, making money from playing music is "bad", while making money from filling cars with transmission fluid is "good". Somehow, it's "cheating" to profit from what you like to do.

It doesn't matter that a touring band "works" almost 24 hours a day. No one cares that they often have a heavier schedule than a mercenary in Nicaragua. People don't give a fuck that for most bands, if a tour breaks even, it's a success. All they care about is their five or eight or ten dollars.

You're right. I can write all this because I usually hustle my way into shows for free. You know other assholes who are able to do this, too. Of course, you have a right to try it yourself, if you pay your dues, maybe you can manage it. I've been doing it for years. It's one of the few benefits of getting paid $15 a night for playing to an audience of tablecloths and candles wrapped in red plastic net.

I tried doing it the last time the MEATMEN were in town. I begged, cajoled, threatened, pulled the ole' "Don't you know who I am?". Nothing worked. So I paid $8 because I wanted to see the band. My first reaction was as dumb as yours would have been.

"What right do they have to charge $8? Punk superstars? Who needs 'em?" But I wanted to see them, I paid, and was glad I did. You think it's a lot of money? They get 1000 smackeroos or more, for less than an hour on stage. You don't see the time in the train/plane/bus. You don't see the meals in restaurants, the motel bills. (Unless they're fortunate enough to have a friend who'll let them sleep on the floor--in exchange for being on the guest list, of course). You don't see the money and time at rehearsal studios or any of that.

As for "real" work: for the past year, ever since the Reagan budget cuts forced the CIA to drop me from the payroll (go ahead, believe it if you want), I've been driving a cab here in New York City. Let me tell you, there's nothing "enobling" or "fulfilling" about working. Having a job is not "satisying". It does not give you a sense of worth. You don't become a better person by being in a place you don't want to be, dealing with jerks you don't want to deal with, and serving people you don't want to serve.

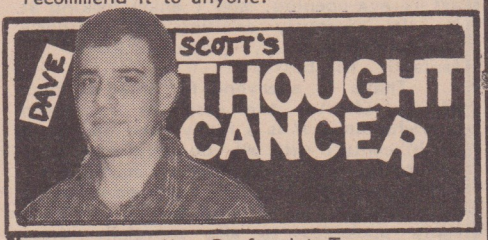
Every night I drive, I come home with a headache and leg cramps. Work is a killer. It destroys lust for life. It deadens the mind and spirit. Of course, when I write about work I'm not writing about doing what you want to do, but doing what you HAVE to do to get by.

Fortunately, I don't have to work full time. If I did, I would probably kill someone. Two or three nights a week, 12 hours a night, gets me through life here in the wormy apple. But it would not be evil to be rich. If I could make my money by giving others a good time, maybe even helping them learn a thing or two, then screw "work" and let me do it.

There is a reason that this country's "working class" is Reagan's biggest supporters, why they are always the most backward, narrow- minded people. That reason is work.

Rock musicians are not "exploiters" no matter how much they get paid. (Of course, they may be "hypocrites"--like the CLASH who sing about "the poor" and never let the poor see them--but they are not exploiters.) Rock musicians don't make money on the misfortunes of others.

I don't want to hear you complain that you had to pay $10 to get into a DEAD KENNEDYS concert. You didn't HAVE to pay anything. You wanted to. (Besides, they often play enough for free, so if you really want to see them, you just have to wait and NEVER pay). Don't complain that a band who comes over from another country--with all the time and cost involved--charges $15! If you don't have that kind of money, then go to local shows that charge less. Bands just starting out can't get those prices, don't have those expenses, and need your support. Especially don't say, "Why don't they get a job and see what it's like, instead of living off the backs of the fans?" I have a job. I know what it's like. And I wouldn't recommend it to anyone.



The Non-Conformist Trap

Conformity was the reason the anti-scene formed
No false masks or shields to fit with the norm
Just be yourself and do what you want to do
And pay no attention to what others think of you

But something went wrong along the way
Labels began appearing and we never broke away
We bitched about society but in our effort to escape
We took on the cliques, the labels, and the traits
Amidst our struggle to be ourselves
We been shoved on a set of self-built shelves.
We have peace punks, skinheads, oi boys, 76'ers
Skaters, suburbanites, fashionists, political preachers
Hardcore, Damage, Thrash, Metal, Punk
Short hair, spiked hair, no hair, skunk
Leather jackets, army fatigues, bandanas, combat boots
X'd hands, wrist bands, circle A's, the chollo look
Straight Edge, Bent Edge, No Edge, No Change
Just more labels, and a song that remains the same

For a group that wants no acceptance, there's some big contradiction
There are ills of a small society and a lot of repetition
So follow what guides you in your quest to be needed
But don't put down society; because you're not much better either

The more time that blasts by, the more I feel an inner longing for a nuclear catastrophe, because simply put, you see folks, I perceive Americana as spoon-fed, overweight, arrogant, self-indulgent and just plain stupid. And in my post-election depression, this vision of our brain-dead, bloated culture is only reinforced. In my opinion, "Mandate for Armageddon" would have been an appropos headline on this Wednesday morning. The only single thing that could possibly wake up the me, me, masses is a big bad kaboom where flesh, bones and all else is instantly incinerated. A basic hatred for humanity is not new, the latest cool, or remotely punk. It is inherent in all of us to a certain extent--in this country we are so wrapped into a cushy comforter of greenbacks, an unbridled drive to succeed, and excessive hubris, we fail to see or care about our wake. Polluted environments, unregulated use of non-renewable resources, the unchecked decimation of our animal buddies all add up to one over-riding, all-encompassing vision-- that of a total and absolute global destruction. The earth is a bad apple, it will be cast out as soon as the forces that be find the will. The way was laid out years ago, now we must simply sit and wait, pondering the Book of Revelations, eating, sleeping, shitting, consuming, killing, fucking, procreating the innocent-- that most certainly will never see their 10th birthday. Perhaps there is no place for such a one-dimensional, pessimistic view of the world, but by electing Ron for another term, America's "Mandate for Ludicrousness", I can only say, the assholes have made their bed. Time will help them lie in it. If you are lucky, you'll die instantly. If you are unlucky, you'll survive. Why the fuck do you think I live at ground zero? From D.C. with luv, Tesco Vee.

Recently, a couple of people have gone out on quite a personal limb, speaking up publically in these pages about subjects of concern to the scene. They said things that many people/bands have said privately about certain trends/practices taking place, and I had hoped that their bravery might enbolden others to speak up/out too. I must say that I've been a bit disappointed in the continued silence of people in the know, people or band members that could shed much light, but who ultimately feared retribution should they be open.

This scene will only be as good as the participants, en masse, make it. Bands can sing all they want about injustice, corruption, sleaziness, etc., but if they don't act against examples of that within the scene, then we have no right to complain about it in the world- at-large. The same goes for the 'fans'. I'm not saying that we all should gripe for the sake of griping, but I do think there is almost a responsibility of all participants to address issues, to be honest and open, to contribute to the overall public level of knowledge. If you read jive in MRR, please write in and correct the story. If you read an attempt to open up a subject for public debate, and have a story to tell that will further corroborate the assertion, please share that with the whole scene. Again, the quality of the punk scene will be determined by just how many people are open, honest, brave, and communicative.

That brings me to another point. In this issue, there's a letter complaining that too many letters/articles are just scene-related, and amount to nothing more than insignificant in-scene pettiness. While I do agree that the bigger issues of the world are all-critical (and we do commit a certain amount of space to them), the smaller in- scene problems are quite important too...because they are tangible, real-life examples of those bigger issues. Gang violence, racism, consumer rip-offs, greedy business practices, etc., are all just microcosms of the world's problems with fascism, corporate control, etc. Obviously, it would be a mistake to focus on the in-scene examples, hoping to rectify them and turn the scene into a little utopia (as the 1960's social experiments tried, and failed), while ignoring the outside realities. But by focusing on said problems, and connecting them to the outside world, we can indeed encourage a learning process and help break down the apathy of those who feel overwhelmed by the largeness of outside world happenings. By tackling them within the scene, there is the possibility of solving them, because the scale is manageable. If that can be done, or at least a stronger sense of community developed, then that might lead to both a greater understanding of the world-at-large, and to a growing sense that we can deal with it. As far as I'm concerned, any attempt to smash the apathy and feeling of powerlessness that the system engenders is well worth it!

And speaking of a noble effort, "Where have all the Peace Punks gone?..." A mere year or so ago, there was a flourishing of said strain, and their expression through bands. They came on with good intentions, and perhaps somewhat naive expectations. It seeems that their brush with the nasty, cynical world (and the fact that it didn't immediately change in the face of their appearance) discouraged them. All I know is that most of the local bands here from that community have split up. There are some who'd say "good riddance to the self-righteous dreamers", but not I. Personally, I'm hoping they've but temporarily retreated, are re-grouping (literally) their forces, are learning to temper their idealism (not with cynicism, but with a grasp on reality that will only strengthen their message and approach), and that we will see them rearing their constructive heads once again....cause we need them, their sense of community, and their values. It may be a hard lesson for them to learn their own frailties and limitations, to overcome their own internal squabbles in the face of the "greater need", but that is indeed what they advocated in the first place. In regards to the scepticism that they met the first time around to their newfound political consciousness, I only hope that they will prove the doubters wrong. In the end, the strength of their credibility will be based on their determination to perservere. It is indeed durability that lends credence to one's convictions.

Can we talk? 1984? Oh well, say hello to 1985. A lot went on in '84; where were you? Year's best...well, let's see...musically, 7 SECONDS' "Trust", YOUTH BRIGADE's "Care", INSTIGATORS' "Blood Is On Your Hands" EP, and SLAYER's "Haunting The Chapel" 12" are my personal faves. Dave Stevens' "Rocketeer" special comic book is outrageous, to say the least. Dave's art is mind-boggling: fine lines with great structure. A young guy, the #1 pick to go far--check into it. Also, Brendan McCarthy's "Freakwave" is really neat, each episode shows the growth of his ability! Plus Patrick Woodriffe's "Hallejuah-Anyway" book is just spectacular. Good art is eye-opening, and I enjoy looking at it. I'm anxiously awaiting H.R. Giger's "Necronomicon 2", which looks so fantastic. His best yet!!

Thanx to everyone for their support of my efforts; the response has been overwhelming! It is a really good feeling to be in contact with all you wonderful folks and to be able to continue my hardware. I get busier by the day, so sometimes it gets crazy. I'm still behind in the mail. Many apologies to all, especially those awaiting a reply. It's just that the mail started building up. I tried to get it all answered, but it took a lot from my art time. Then I strained my arm real bad, like tendonitis or severe writers cramp, which stays with me now. Still though, don't hesitate to write, as I enjoy all the letters and I'll get them all answered. I'm working now on the Cleanse The Bacteria compilation, which will be out January 1985, unless I get a major pressing problem. I'm doing the entire project myself, and it's a lot of fun with a lot of good music. All the knowledge I've learned from this will be explained in a big article next issue to help out you potential record makers. The SEPTIC DEATH 12" special edition (297 on colored vinyl) is sold out, and all have been sent out. If you didn't get yours, let me know.

The reason I tell you all this personal stuff is to honestly explain that sometimes things don't always run the way you'd like and problems can occur. So, before you scream "rip off", please check into it. I know people have with me, and I couldn't get back to them. It's hard, so understand that some of us really try. And we do special things to help you out (like sending stickers, etc.). For example, the price of a record, or the price of a show, if you take advantage, soon maybe there won't be any. How come 6 good hardcore bands can play for $3, and 3 metal bands for $12.50-- and no one shows at the hardcore gig, but the metal show sells out? Is this a lesson in value? Why should hardcore bands give you deals when you can't give them one ("You' being the 'hollorers' who are so quick to yell 'rip off'). So, think about it. That metal show was fun, and the hardcore one was too, for those that showed up. But then there are those who won't go cause they read so much negative stuff. When faced with destruction, do they try to re-build, or do you let it crumble?

Negative attitudes breed negativity, and scare off the majority. Do you want it your way, or is this your need for attention? There is so much you can do, and still...You know the rest. Is hardcore just your escape? Find yourself before you try to change the world. You'll quickly become a hypocrite if you walk in the opposite direction. Are you straight edge this week, and fried the next with a "fuck it" attitude? Stop this depression; start the progression. You count! Wow, I'm rambling again, but You'll understand.

This was all built up by my interesting talk with Shawn/B.Y.O., who really cares and tries (how quickly will you call him a Rock Star cause he wants a bed to sleep in on tour? So he chooses a hotel, not a floor-- again, you are directed by what you read). Mudslinging is not always necessary, just cause a person chooses a different path. Insecurity; does it exist in you? Ah Shawn, they will see some day. We had to learn, it tumbles, it falls, but the wisdom is guidance which makes us strong. Why do people apologize for "love stamps"? Why is Tesco so wrapped up in armadillos? Send him all you can find (the rubber kind, so the tires go over smoothly). Ha ha Mr. T.V. Meat, you are a classic dude. Thanx for being a friend always. Hey, and witness the dawning of speedcore, where metal gets fast and thrash gets metallic, from SLAYER, IRON ANGEL, VOIVOD, HELLHAMMER, METALLICA, and more, to GISM, OUTO, C.O.C., CHAOS U.K., ENGLISH DOGS, POISON IDEA, SUICIDAL TENDENCIES, and much more. This is the next wave, bringing 2 crowds into one with a new energy and aggression. Unity, you might say. Some will say bunk, others will crave. It's all opinions in an opinionated world. It's a free world. Is freedom what you enjoy, or how you freeload?

Ha ha, Max RR hits 20 this time. Tim & Jeff are two great granola-eating, vegetarian skinheads who often volunteer for animal experiments, who exist in life to get their photo on a box of Kellogg's Cornflakes. No really, everyone just created these old wives tales when the ol' MRR got popular with their serious side. They both are swell chumps, and they use Tim for canned laughter on situation comedy shows.

Oh well, time for me to get back to the grind. I am in San Francisco now, so here's my new address. And send stamps please-- I'm not rich! Lastly, how come you got so many gifts on Xmas when you don't believe in God? Tradition that spoiled you, I guess. Boil some eggs and throw them in the air and see if birds appear. Then you will know the answer to life. Bye, until next time. Make an effort; show your hardware!

Pushead/ P .O. Box 701/ San Francisco CA 94101

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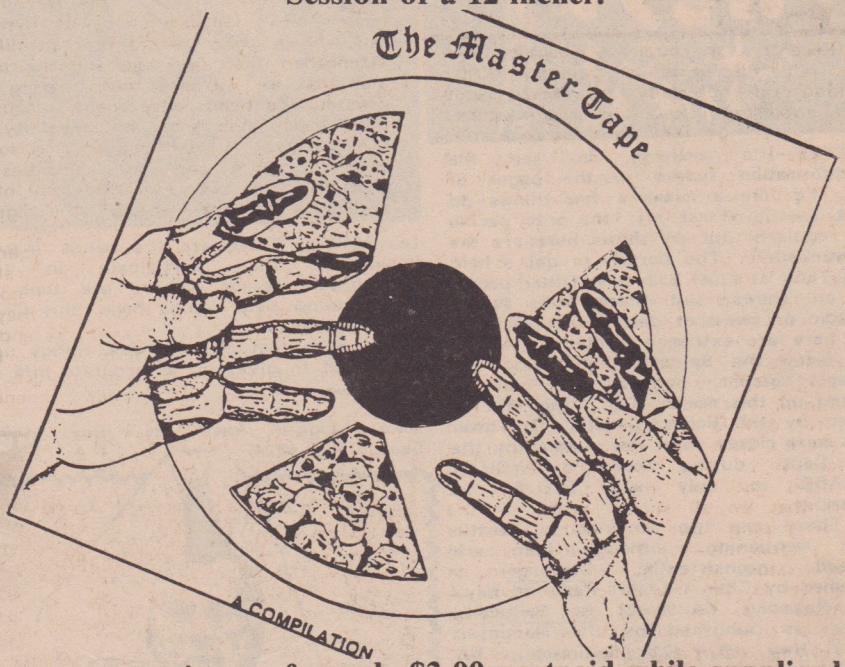

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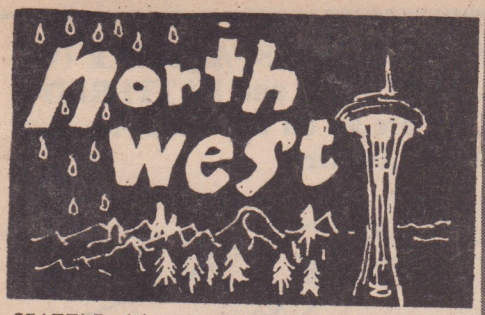

SEATTLE--It's amusing to see the mis-information spread in the pages of MRR. I'd like to clear a few things up about Seattle. First off, the only people who regularly put on shows here are the HolywarCadets. The person to get a hold of is Tony at (206) 633-4768. Other people put on shows, but these seem to be sporadic or one-shot deals. The places to play here are extremely limited for a city this size; the Spider's Web being the current hotspot, and a new club is opening up this month (Dec.) that will be booked by the HolywarCadets. Two good clubs were closed down this summer by the Fire Dept. during shows by YOUTH BRIGADE in July and D.O.A. in September.

There are two fanzines in Seattle worth mentioning, although both are released inconsistently. Disgorge is published by Char X (14820 Redmond Way, #108, Redmond, WA 98052). Not Politically Correct is published by Bill Martinsen (20810 Hwy 99, #27, Lynnwood, WA 98036).

Bands currently operating on some level are: GREEN RIVER, THE ACCUSED, THE REJECTORS, BAM BAM, THE REFUZORS, FALSE LIBERTY, MARCH OF CRIMES, THE MELVINS, MORAL CRUX, ISOLATION, R GANG, and WICKED ANGEL

(ex-DSML). These are the bands that I know of that participate in the underground scene. There are tons of underground metal bands here, this place is metal heaven.

I hope that clears a few things up, I've tried to give you as accurate info as possible.

Mike Briggs/ Agent 86, Box 45403, Seattle, WA 98145

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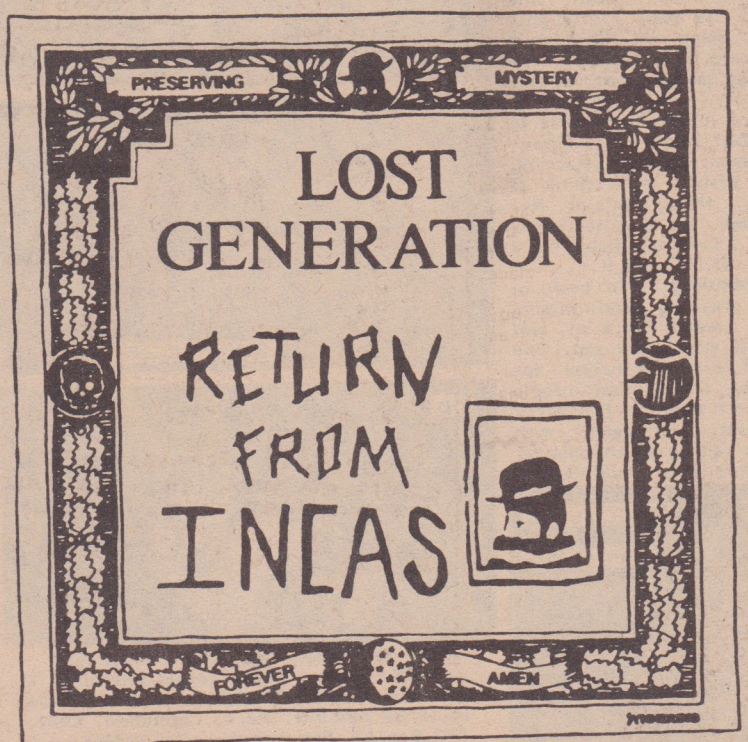

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SAN FRANCISCO-Well, it's finally starting to seem a bit winterish around these parts. About time. Now all the "punk rockers" that have been wearing their leather jackets dutifully all summer don't look quite as stupid--and they don't sweat as much, either.

OK. I, for one, saw the BUTTHOLE SURFERS twice this month. First was at the Fiji Tropical Island Club (3 cheers for the DMR's--) with the DICKS, DR. KNOW, AND LUDOVICO TEKNIQUE. Good show, and neat club--but boy, they sure weren't prepared with adequate ventilation for a punk show!!! Wait--maybe it's just to make you feel like you really are in the tropics. Hey!! It worked, you guys. You can stop now. Second was at the Mab with the PART TIME CHRISTIANS (good, great, and just kinda whoa-weird at the same time. Like 'em alot, though) and TRAGIC MULATTO. Needless to say, the BUTTHOLE's were of course stupendous on both occasions. They make you feel like everything isn't lost---hey, and if it is, does it matter as long as you have the BUTTHOLE's? Yep, it's healthy to see 'em. God told me so. He like's 'em, even if they do keep on getting confused with him recently.

BLACK FLAG show at the Farm had a surprise for all-- cool cops!! Incredible. After the show they were swarming all over, but basically just keeping people out of the street. It sure was intense to have the cops just be mellow. Hmmm.

The teenaged heart in all of us was set aflutter later in the month, when RED KROSS, the AFFLICTED, and the PANDORAS came to the Mab. Fun night. Almost as fun as being in Minneapolis (which is how I should have described the Club Foot show last month, but forgot. Sorry.).

Well, can't think of anything else to yak at you about. Oh! Yes I can!! Zippy, the old DILS drummer, is now drumming for the MUTANTS. Wish I could think of something else, but I think that's it. No, no jokes or quips. Well, my favorite fish is a puffin and my favorite fish is a puffer--any variety. OK. That's it.

OK. Enough rambling. I've been in weird up and down crashing moods lately. People are strange. I watch 'em a lot, and that can be fun and weird and sad. One thing I see less and less of is respect for other human beings. Don't treat people like shit. And I don't mean to feel sorry for 'em, either. Just treat people with some fucking respect--all ages, all colours, all nationalities. After all, wouldn't you rather be treated nice? Think about it.

OK. Hope I didn't forget anything. I could've. Alzeimer's disease at 23 I'm sure could be possible. Merry Capitalism. Kent. (PO Box 98, San Anselmo, Ca, 94960).

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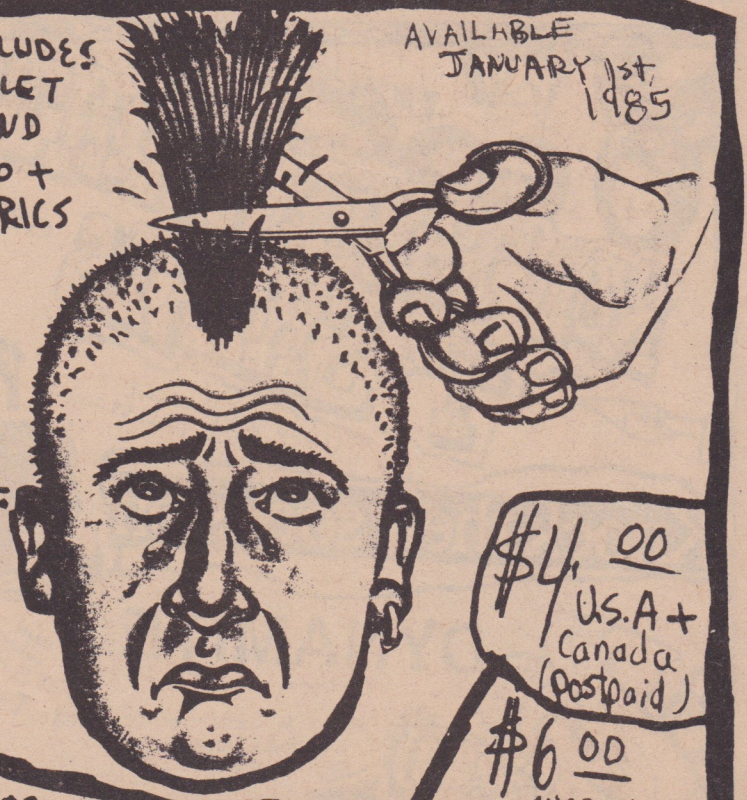

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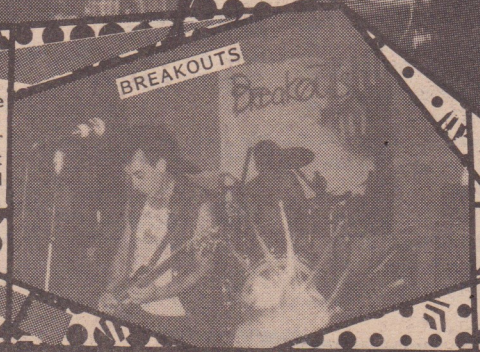
EAST BAY-The scene here seems to be as screwy as the weather lately. The BREAKOUTS (from S.F.), SPECIAL FORCES (Berkeley), ANTI-MOMB (Oakland), and PUBLIC ENEMA have played several shows in the Bay Area as a kind of package deal. But that probably won't continue, as the band scene has become one big buttfest!

Look for more gigs by PUBLIC ENEMA. Pretty good band. Someone once told me they're like a psychotic Boy Scout pack, led by Ray on lead guitar. Haven't heard too much from KWIK-WAY. What happened guys?

FANG got back from their tour and broke up (or are on a "long break"). SPECIAL FORCES altered themselves, and now Bill "the cat" is doing the project with Tom from FANG on bass, Mike Erpino of BREAKOUTS on drums, and Orlando continues to sing.

ANTI-MOMB has something secretive happening; maybe a record coming out? Since I'm in ANTI- MOMB, I know the true shit, but I've been sworn to secrecy. Boy, that sounded stupid, didn't it?



Speaking of the BREAKOUTS, Mike just bought "Mobile Unit One", a huge, ugly, green truck for their future tour with RAW POWER from Italy. He's got it parked at ANTI-MOMB's practice hall, and we're taking turns trying to sell it!

If anybody's got news about gigs available or things that have happened, write to ANTI- MOMB/ 2802 11th Ave/ Oakland, CA 94606. Hey, send us some stickers and we'll send some back. Later, Billy Donahue.

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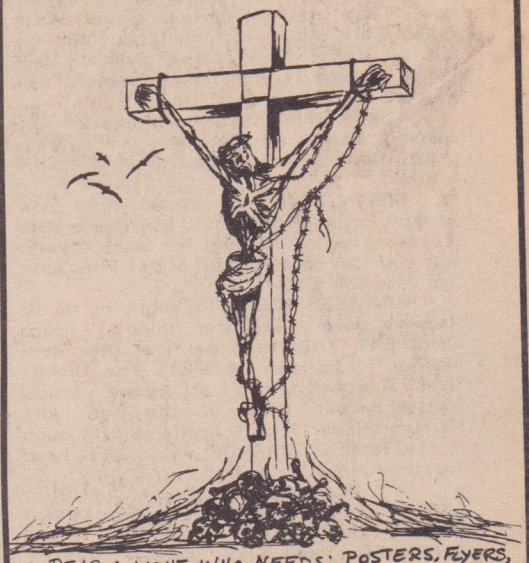

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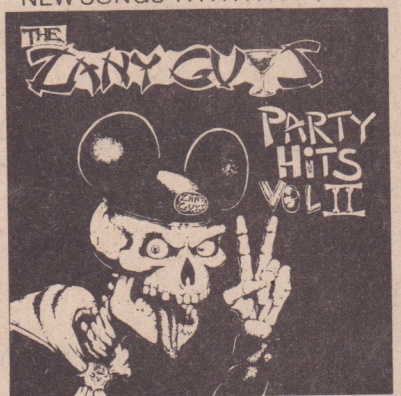

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SAN JOSE-A lot has been going on with bands in the South Bay. The FACTION has a new bass player, Ray Stevens (formerly of LOS OLVIDADOS), and a new drummer, Craig. Steve Caballero, who used to play bass, plays second guitar now. They are working on a new album called Darkroom, which will hopefully be out by Xmas. They did a show at West Valley College recently, and everyone had a great time.

The LIBERATORS were one of the opening bands at that show, and were great. Hope to hear more from them in the future.

RIBZY is in the studio right now working on a record, but no release date is set. They're looking for some shows, and you can contact them at 961 Ellis Ave/ San Jose CA 95125.

MISTAKEN IDENTITY might be on IM Records soon. The last thing I heard about EAT THE RICH was that they were looking for a new vocalist. The DRAB, from Campbell, had a 3-page article written about them in the San Jose Mercury News. It was pretty god, though it said that DISCHARGE was a local band (pretty funny).

In Sunnyvale, there's PUBLIC SAFETY (who used to be called TREND PIGS), PROCESSED BURRITO, the REFORMED, and the GONE- HEADS. PUBLIC SAFETY play mostly surf music, but have one blazing hot thrasher. PROCESSED BURRITO have gotten quite a bit of airplay. They have no certain musical style; they just get together and make noise when they're not skating. The REFORMED just released a 7-song tape called Shirley Temple. Haven't heard back from GONE-HEADS, so I don't know a whole lot about them. RAGE, from Los Gatos , has gotten some airplay with 2 great songs. So has LEGION OF DOOM, who rip. They would like to play parties,

The Crew at Ed's House

but so far they've just been playing at Ed's house. Finally, in the area of no talent, there's ANGRY WHITE BOYS, which is the band I'm in. Alex Morgan at KFJC told me they would play our tape, but I'm still waiting. We're supposed to have a few lame songs coming out on Bad Compilation Tapes soon.

In terms of shows, S.J. has been inactive as always, with the exceptions of the West Valley show and the gigs at Ed's house. People are saying that 7 SECONDS are supposed to play here, but that's probably just talk, like everything else. That's about it for now. Send any questions, comments, info, flyers, etc., to: Chris Dodge/ 1053 Regency Knoll/ San Jose, CA 95129.

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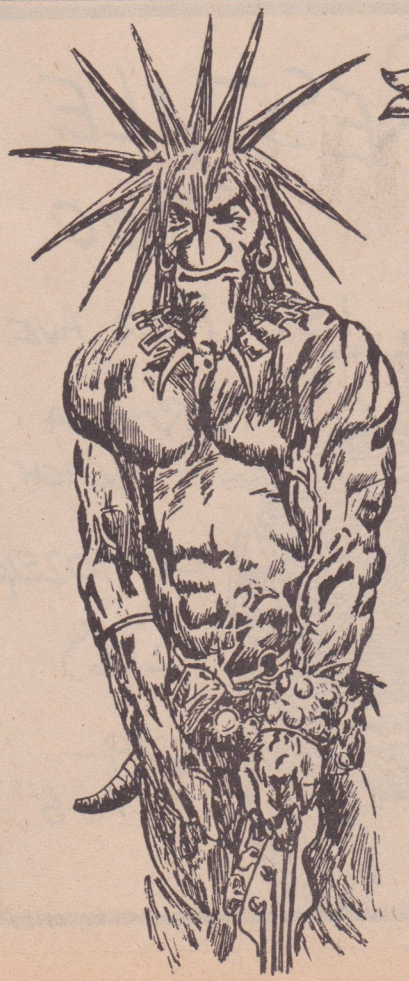

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THE PRO-LANIAN CHRONICLES

Surprisingly enough, much to the joy of dunkers everywhere, L.A. has been booming despite the closure of the Cathay. PIL played at the Olympic, and was packed. There was some bottle throwing and confrontations with the police outside, but inside PIL had an enormous show planned, which included old faves like "Bodies" and "Anarchy In the U.K.".

Saturday 11/17 saw the RAMONES and BLACK FLAG play the Palladium for the "highly affordable" door price of $12/$13.50. Every punk tycoon willingly paid the price for this Avalon Attractions extravaganza--an extravaganza that left hundreds outside with no tickets. While the RAMONES kicked ass inside, the cops kicked ass outside. A door-rush of fantastic proportions was staged late in FLAG's set. About 50 people 'got in on that list', the doors were shattered, and even the windows of a nearby jewelry store were smashed. This sounded an alarm, and the cops responded in lightning speed (a 'blinding' 25 minutes) to the disturbance. The security company turned off the alarm in 10 minutes. Anyway, by the time the riot squad arrived, the guilty door-rushers were either inside or gone. The cops were still 'resourceful' though, chasing everybody else for 1 block, and then blocking off the street. What a show!

Next news flash! The Cathay is not for sale; it's now a country & western club. The Music Machine is booking good bands these days. CHANNEL 3 played recently, as did RIGOR MORTIS. Maybe this trend will continue. The Fetish Club has become more crowded on Fridays, because of the Cathay's now venue. The Fetish sports a Death Rock crowd in a provincial atmosphere for only $5.

DR KNOW is back from a successful tour-- meaning they broke even. KILLROY will be touring soon on the East Coast. Good move-- I hope you like popsicles! AGRESSION is happening again, and went up north for a show. They're planning another record soon, with their same line-up. Be on the look-out for a band, JONNY AND THE DINGBATS-- with a good blend of post-punk and rock. Hope they play more often. Mouse

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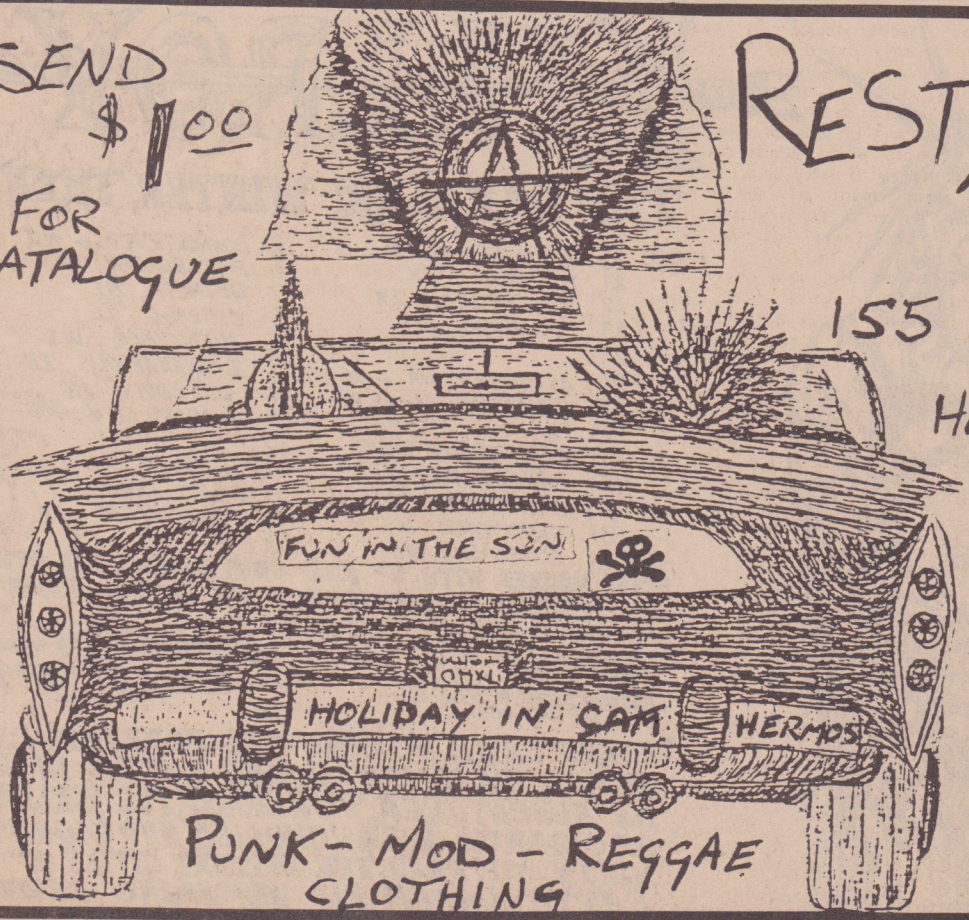

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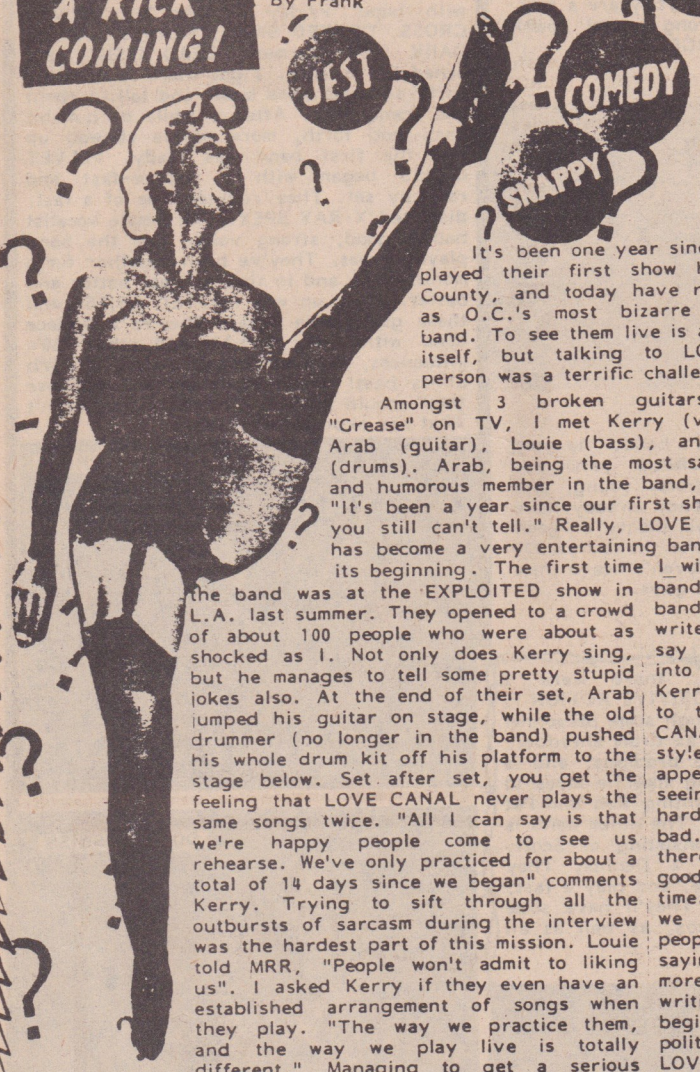
TURN TO FUN: STARE JOKER JEST COMEDY SNAPPY GAZE!

By Frank



It's been one year since LOVE CANAL played their first show here in Orange County, and today have risen to the top as O.C.'s most bizarre and humorous band. To see them live is an experience in itself, but talking to LOVE CANAL in person was a terrific challenge.

Amongst 3 broken guitars and "Grease" on TV, I met Kerry (vocals), Arab (guitar), Louie (bass), and Eric (drums). Arab, being the most sarcastic and humorous member in the band, admits "It's been a year since our first show and you still can't tell." Really, LOVE CANAL has become a very entertaining band since its beginning. The first time I witnessed the band was at the EXPLOITED show in L.A. last summer. They opened to a crowd of about 100 people who were about as shocked as I. Not only does Kerry sing, but he manages to tell some pretty stupid jokes also. At the end of their set, Arab jumped his guitar on stage, while the old drummer (no longer in the band) pushed his whole drum kit off his platform to the stage below. Set after set, you get the feeling that LOVE CANAL never plays the same songs twice. "All I can say is that we're happy people come to see us rehearse. We've only practiced for about a total of 14 days since we began" comments Kerry. Trying to sift through all the outbursts of sarcasm during the interview was the hardest part of this mission. Louie told MRR, "People won't admit to liking us". I asked Kerry if they even have an established arrangement of songs when they play. "The way we practice them, and the way we play live is totally different." Managing to get a serious answer out of Arab, he said about their set, "We do whatever comes about. All of our songs are pretty much written on the spur of the moment. Last night, we started 3 new songs...made them up then and there." If you don't think that LOVE CANAL can make up a new song and play it on the spot, it's probably why they haven't made a record yet. "We will probably be the biggest band to never have a record. Why give people what they don't want?" (By the way, they do have a 10-song demo available, and you can get it from the address listed at the end of this article).

While I had Arab's attention, I asked him to clear up the confusion about LOVE CANAL being admitted sexists (whooo!). " I don't understand what a sexist is. Is it because we enjoy females? I enjoy looking at Hustler. Is that a sexist?"

Switching the subject, we talked about lyrics and musical influences. "We are open- minded as far as our music is concerned. There is a whole bunch of bands that we like , but I don't think any bands come out in our music." Kerry, who writes the lyrics for the band, went on to say that LOVE CANAL cannot be labeled into any certain genre. I too agree with Kerry, summing up the only label to affix to their music as 'humor punk'. LOVE CANAL affords us with a very entertaining style and form. Their set, on the surface, appears to degrade their talent, but after seeing a whole set live, it must be very hard for the band to be good at being bad. Confused? Louie says they're out there to prove a band doesn't have to be good to go out there and have a good time. "I can't say we're any better, but we are getting better in front of the people we play for!!" Kerry continued by saying, "Our songs are starting to get more serious. Before, the stuff I was writing about was nonsense. I'm now beginning to write about more personal politics and everyday things." In general, LOVE CANAL doesn't like to talk about politics, but Kerry said that politics do have importance because politics shape the lives we all live. "I don't think we have to sing about politics because there's enough bands already doing it now." He referred back to personal politics by saying that all lyrics are political because, again, politics shape how you feel--even songs dealing with everyday situations.

Photo by Katz

To sum up, LOVE CANAL would like to see Larry Flynt for President of the United States. On Larry Flynt: "He's an anti-hero. He's someone everyone can put down. He wore a U.S. flag to court as a diaper and paid his $10,000 fine in quarters. That's as 'punk' as anything." And finally, on 'punk' as an outlet, Kerry told MRR that punk gives you an outlet to say what you feel. "I like what TWISTED SISTER is doing. I don't like them musically, but they say what they feel. The song, "We're Not Gonna Take It" tells you exactly what they're talking about.

Kerry/ LOVE CANAL
18142 Sand Dunes Ct
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A HUMORAMA MAGAZINE

VENTURA COUNTY-I'm sure you've heard about some bands from this remote corner of utopia. Some of the bands that have come out of Oxnard are: AGRESSION, who have been having some line-up changes, but should bounce back soon with a new record out. ILL REPUTE are, I hear, working on their first full-length LP. They are one of the best around. They have so many songs, it's ridiculous....

AGRESSION

ILL REPUTE

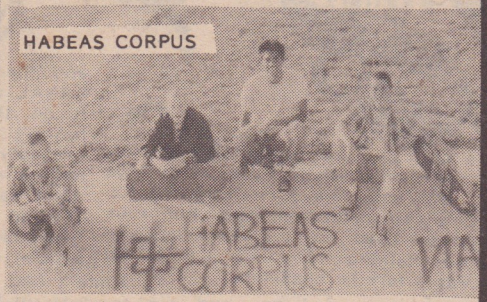
You all read about DR KNOW recently, so...STALAG 13 are still doing well, but had a personnel change a while ago, with Blake quitting guitar, and former bassist Chuck Steak stepping in...FALSE CONFESSIONS' EP still isn't out yet, and it's been changed from a 12" to a 7". Look for it on Mystic, and see them if you get a chance...Other bands include: A.F.U. (track on Nardcore), and a new band called SECOND THOUGHTS, which features the infamous

STALAG 13

Photo by Kelly C

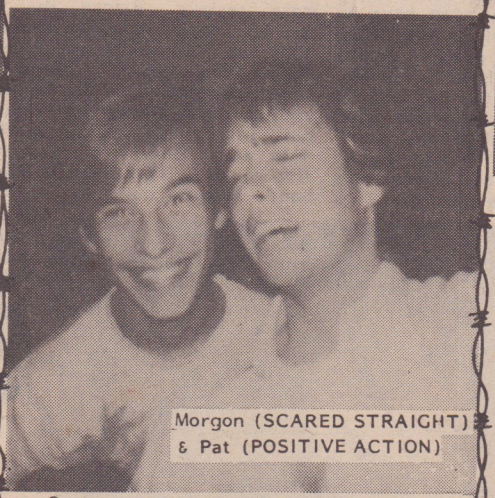
Photo by Scat

Tony Bell on vocals (editor of one of the only two zines in Ventura Co., Alternative Music). The town of Ventura has, I think, 2 bands. I'm not sure if HEROES OF NOISE are still around, but I know COALITION is still going. They are a fast, fun 5-piece with strong metal punk influences (like DISCHARGE).


HABEAS CORPUS

Camarillo has one band, to my knowledge: HABEUS CORPUS (who are Narcore too). They're pretty young, and will improve with age. They already have good attitudes, and have plenty of good things to say. From the Newbury/1000 Oaks are come N.O.S. Haven't heard them yet, but they're real cool guys.

SIMI VALLEY-Recently, there were 2 bands in Simi Valley. POSITIVE ACTION is one. They've gone through some personnel changes (Brian Walsby, ex-drum shredder, quit because of attitude problems, and is now drawing and writing like he loves to do. The other guys, Ranting Rob and Pat will continue the band). The other band is SCARED STRAIGHT, consisting of Scott, Morgon, James, Steve, & Dennis. They have 2 cuts on Nardcore, and play a fast, thrash-oriented attack. They'll have some songs on upcoming comps, as well as an EP, all on Mystic.


Morgon (SCARED STRAIGHT) & Pat (POSITIVE ACTION)

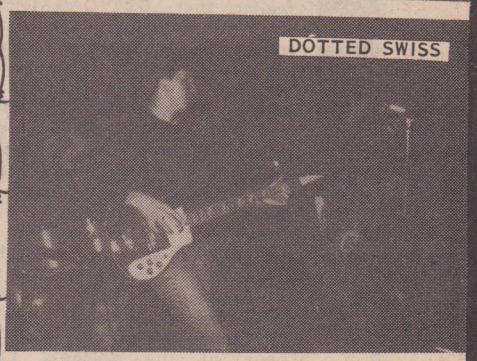
Our two zines, 60 Miles North and Alternative Music are both free, but send at least two 20¢ stamps for postage. (60 Miles North/ P.O. Box 6909-165/ Ventura CA 93003) (Alternative Music & SECOND THOUGHTS/ 130 Surfside Dr #4/ Pt. Hueneme CA 93041). Oh well, that's it for now.

Brian Walsby/ 3036 N Arlington/ Simi Valley CA 93063

Late development:Morgan & James are out of SCARED STRAIGHT--Eric & yours truly are in!

COACHELLA VALLEY-This is a Palm Springs report. After getting settled here, I thought I'd check around and see what the local scene was like here. After the first 2 weeks I saw relatively nothing, but then suddenly I saw a flyer and was filled with hope: Friday October 26/ VELVET CROSS, DOTTED SWISS, PLAN 9, and the DARK SIDE (formerly DEAD ISSUE were scheduled to play. I got there fashionably early and met some locals and talked about the scene here. After a while of bullshit back and forth, more people showed up and the first band was ready. VELVET CROSS began with a medium-fast and raunchy set. They reminded me of a fast, distorted X-RAY SPEX. The female vocalist had a good, strong voice, and the band played great. They've been together for a month or so and in time will get better and better. Next up was DOTTED SWISS, and these guys were great! They're a 3-piece band with early DYLAN and other '60's influences, who belted out r'n'r and r'n'b at its best! They didn't get the response they should have, but their style wasn't what was expected that night.

VELVET CROSS


DOTTED SWISS

Unfortunately, the 2 following bands were never seen, as Palm Springs 'finest' showed and stopped the show...not because they were 'pigs', but because too many minors were hanging outside, drinking. The same problem which caused the problems at the On Broadway. The show was fun and the people were real cool. I just wish I could've seen the other bands, as I'd heard great stuff about them. Other local bands are: BOUNCING SOLDIERS, MUSIC MAN, and the upcoming SCABIES BABIES. There are no regular clubs, but many places to play. There is a strong, tight scene here, and bands from outside areas would help a lot. The only problems here are some very few people who have neo- nazi ideas towards gays and blacks. But there really are a small minority. All in all, it's a great place here. Everybody knows everybody, all are friendly. Bands wanting to play here, please call me. Everyone else interested, please write as I love getting mail. We'd love your support.

John Swine/T.O.S./ 449 E. Arenas #602/ Palm Springs, CA 92262/ (619)320-0299.

ATTENTION ALL BANDS!

MUTANT BABY PUBLICATIONS IS PUBLISHING A **WHO'S WHO** (& WHO'S NOT) **OF HARDCORE** WHICH WILL CONTAIN INFO ABOUT BANDS, GIGS, HALLS, SCENES, RADIO SHOWS, PROMOTERS, ZINES, ETC. HOPEFULLY THIS WILL BRIDGE THE GAP OF COMMUNICATION BETWEEN SCENES. YOUR COOPERATION IS WHAT WILL MAKE THIS WHOLE THING WORK SO **CONTRIBUTE!!** ANYWAY THIS IS WHAT TO SEND:

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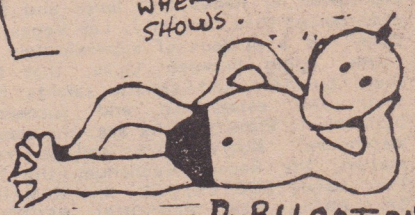

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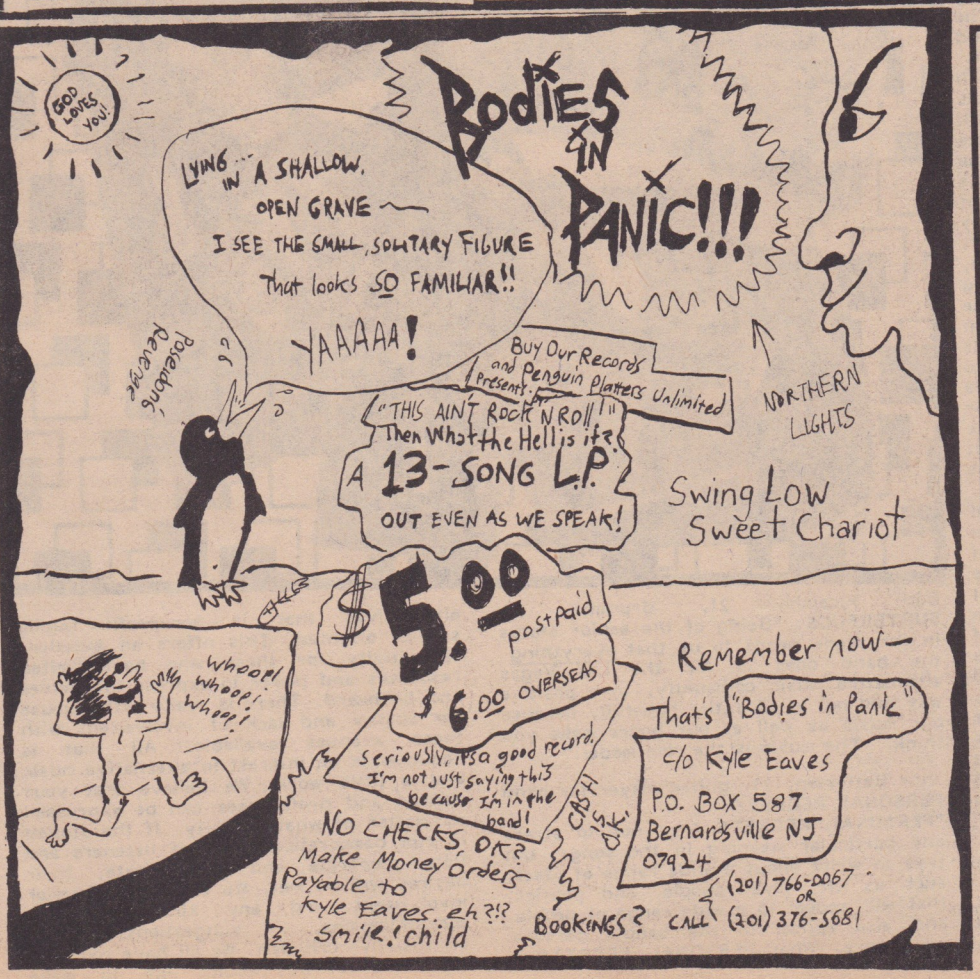
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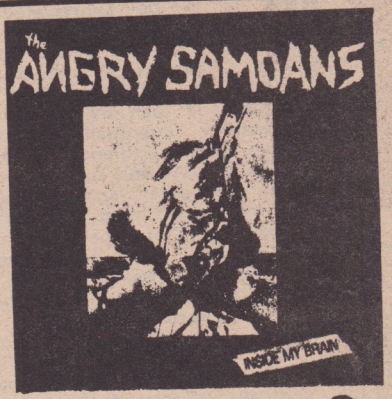

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Original Sin by Michelle Cali

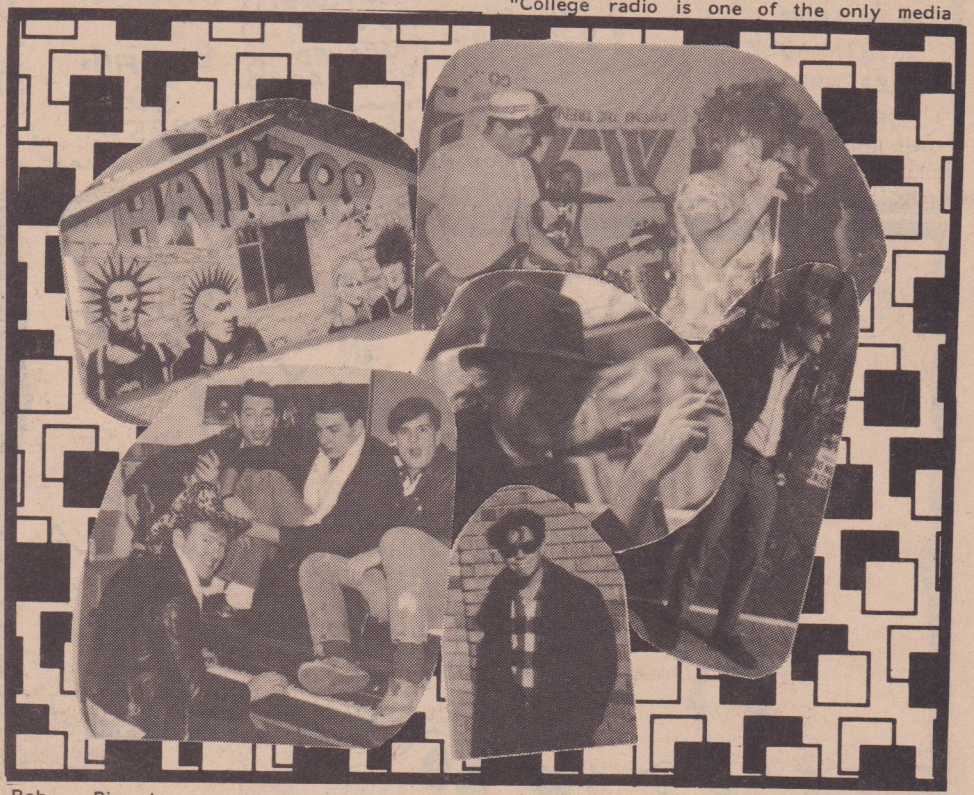
LAS VEGAS- Underground art movements, such as punk (hardcore), try to be more conducive of alternatives and experiments than most mainstream rock 'n' roll, as an attitude and statement of a kind of creative destruction. Punk is an edgy way of anarchy and anti- schisms (anti-sexism, racism, creedism, nationalism, communism, fascism, capitalism, corporatism, conservatism, elitism, etc., and war, pollution, disease, poverty) that may pitfall into fadism without cause and degeneration without resurrection, depending on the integrity to discern between the psyche and the glamour. Punk is both an idealistic and pessimistic ironic expression of hopes and loves and fears experienced thru necessity. Las Vegas, NV punk has a nucleus of approximately 200 youth, aging between 15-40, that thru their business and artistic talents have their own established and succeeding bottommost. Punk hearths are: the concert warehouse; KUNV 91.5 college radio station; the Record Exchange; the Hair Zoo; bands SUBTERFUGE, the REMAINS, SA, AWOL, RZM, PERSONAL REGRETS; zines Civil Disobedience, Prolefeed, No Dice; and affinity group Positive Force. The major challenges for local punk participants are: the source principles vs. the trendiness; a diversity within that may shakedown the system; and cultivating artistic dynamics in a barren culture. The local scene is to be appreciated and respected for the fact that it has no MRR or Flipside, no Cathay de Grande or Mab or Enigma or Golden Voice to nurture its goings on. It's all independent field work for these kids, and each contributes some things. Potentially, eventually this scene may becum an alchemical blend between the fashion freaks of L.A. and the esoterica of S.F., of the west coast, and not only by import, but with inbreeding. Punk stands by the movement of the multitudes, bridging ideological differences, growing the ghosts in the masks, facing the rebellion in grace or guilt or just human trial in a wyrd world, sadder and wiser for trying the possibilities by which to manifest the destiny. To punk it is necessary to change the world drama for better, and this miracle of the impossible is as common as stars in heaven and salt on earth. If we believe, all things are possible. It is done as we believe.

Selfishness and ignorance are the Original Sin - the cause of all wrong with the world. The local scene, the family of humanity, have the choice and chance to change the world. We are the seeds. Let it be a better world, and let it begin with us, of "Sin City". The function of communications is to expand the dimensions of the world by contacting strangers and familiars and promoting knowledge. As communication is knowledge is power, thus the socio-politico worth of this precious power of publicity to a subculture like punk. Contributed comments from local punk situation sophisticates on manipulating the media and evolving:

Wayne Coyner, 36, proprietor of the Record Exchange:
"The Record Exchange has always supported alternative music since it opened in 1980. It's definitely not a top 40's store and would never want to be. It's just trying to make people aware that there is great music being made, be it whatever, that you may never hear on the radio just because the radio says it's a hit; if you believe that you're being fooled. The radio, MTV, and recording industry alike are all big media brainwashers only in it for the money. The best music has always been generated from American underground bands."

Matt Dudenake, 21, guitar player past for bands SELF ABUSE, the REMAINS, AWOL; and journalist:
"Punk has lost its shock value - the original offend the trend attitude - its mostly rehash today. Not to be defeatist, but punk has its limits, now that it's a commercially absorbed fashion. I'm mostly into it for the sake of musical free expression and fun, not to change the world. It's a great feeling to have someone your own age on stage playing relevant rock 'n' roll and knowing that the performer and audience roles are interchangeable, provided that everyone listens to the music and can relate to it."

Guy Griebel, 25, proprietor of Smiley Productions and vocalist for the REMAINS:
"I consider it an artistic responsibility and a practical ambition to provide a community center generating both domestic and incoming gigs. In return for my efforts, everyone is cool with the property and each other and makes financial and personal contributions to continue the action."



Bob Picardo, 21, drummer for SUBTERFUGE: "Being of the senior status in the scene means to us that everything the band does is for the Las Vegas alternative music community, in a positive way and not at all anti-; hopefully because our music as well as our lyrics make you think. The music is the role model."

Kyle Betterton, 17, guitar player for band PERSONAL REGRETS:
"PERSONAL REGRETS trys not to stress any particular meaning in the songs, but trys to write about a wide range of ideas; such as life, love, people, and politics, that will appeal to a wide range of people, and also appeal to the band's personal preference. What PERSONAL REGRETS is trying to do is to appeal to the younger crowd for the fact that all band members are of the 'younger generation', but the band is also there to show the 'older generation' that the younger kids should not be persecuted or ignored just because of their age or how long they've been in the scene, but should be treated equal for their talents, which many of the younger kids have, and their contribution to the scene."

Sean Sloan, 23, co-editor of zine Civil Disobedience, and co-founder of affinity group Positive Force:
"The purpose of Civil Disobedience can be found in its title, 'a fanzine of alternative viewpoints'. What we have tried to is create a free-form for different opinions and present them in such a way that they don't come across as preachy or biased. This is not an easy task, but one that needs to be worked on so that people can grow and learn to be more intelligent than their peers and predecessors."

Darren Davis, 21, KUNV 91.5 FM college radio station punk DJ:
"My foremost responsibility is to support the local scene by advertising the bands, shops, and events. My show reflects the participative spirit of punk by playing for the audience instead of just to them."

Mark Herwick, 26, and Cathy Magar, 24, KUNV 91.5 FM college radio station alternative music DJ team:
"College radio is one of the only media alternatives that is non-profit public service oriented. This offers an excellent opportunity for those who have limited resources and power to express themselves and be heard. There is really little excuse for apathy and lack of involvement with these avenues available. All that is required is an interest in alternative music and a little work. We believe that your opinion and preferences can be expressed no matter of what minority. If the station is run democratically and if listeners and DJ's cooperate and communicate, their desires will be met. We encourage listener involvement and any kind of direct communications, suggestions, or constructive criticism. We all have room for improvement. We would like to make

changes, and cannot do it alone. Communication through music has positive benefits when it's intelligent and informative."

Lance Gilman, 21, bass player for the band the REAMINS:
"The REMAINS (of previous bands SELF ABUSE and AWOL) is basically a punk band that also incorporates other alternative rock'n'roll, and lyrically deals with social pressures and freedoms. Our music trys to allow for expending the limits of punk norms. There is more to punk rock than just spikey hair."

Robert Joseph, 18, editor of zine No Dice:
"I try to journalistically bring forth happenings and alternative viewpoints around to enlighten the kids about each other in hope that maybe they can see life a little more clearly and not be apathetic and try to change the things that are wrong with the world."

Richard Gibson, 23, co-founder of affinity group Positive Force, and co-editor of zine Civil Disobedience:
"After spending years in the scene, doing absolutely nothing for it but complain, I decided that I was responsible for making a scene that I would enjoy. Civil Disobedience is designed to inspire and educate. We don't belive that moaning about a problem solves it. That is part of the reason for forming Positive Force. It was started with the belief that as a group we could get more things done in the scene, whether it is to put on gigs, distribute information, or support larger peace groups. I usually sum it up by saying that punk rock is a particitation sport. You just can't get much out of it being a spectator."

Michele Cernuto, 17, editor of zine Prolefeed:
"I've always been interested in music and politics and the way they interrelate. I'm creating a method to express and record ideas and opinions about our music and our politics. The main goals in doing this are to help unify, educate, and support my friends and the international scene members. This fanzine is a medium for all to use. I encourage others to be involved in the developing movement to change the negative course of events as the youth of the future direction."

Jerry, 32, and Karen, 23, co-proprietors and hair designers of the Hair Zoo:
"We are responsible for lopping lots of locks off loads of lads and lasses. Youth emulate musical idols for fashion and themes, creating for a short while an important style statement. There is something really exciting about walking into a club filled with hundreds of people that belong to a trend that doesn't exist outside the doors. Style is extremely difficult to copy because 'style' is true performance in itself. But where there is fashion there is not always style. Fashion, on the other hand, is usually bought and processed. The fashion industry is quick to pick up on street rock'n'roll styles and bastardize them thoroughly. Boy George, Marilyn, Billy Idol, and '60's rehash have benn well exploited through store merchandising and have become extremely mainstream. In some instances, the 'style' that is related to a band or performer is much greater than the musicians on stage."

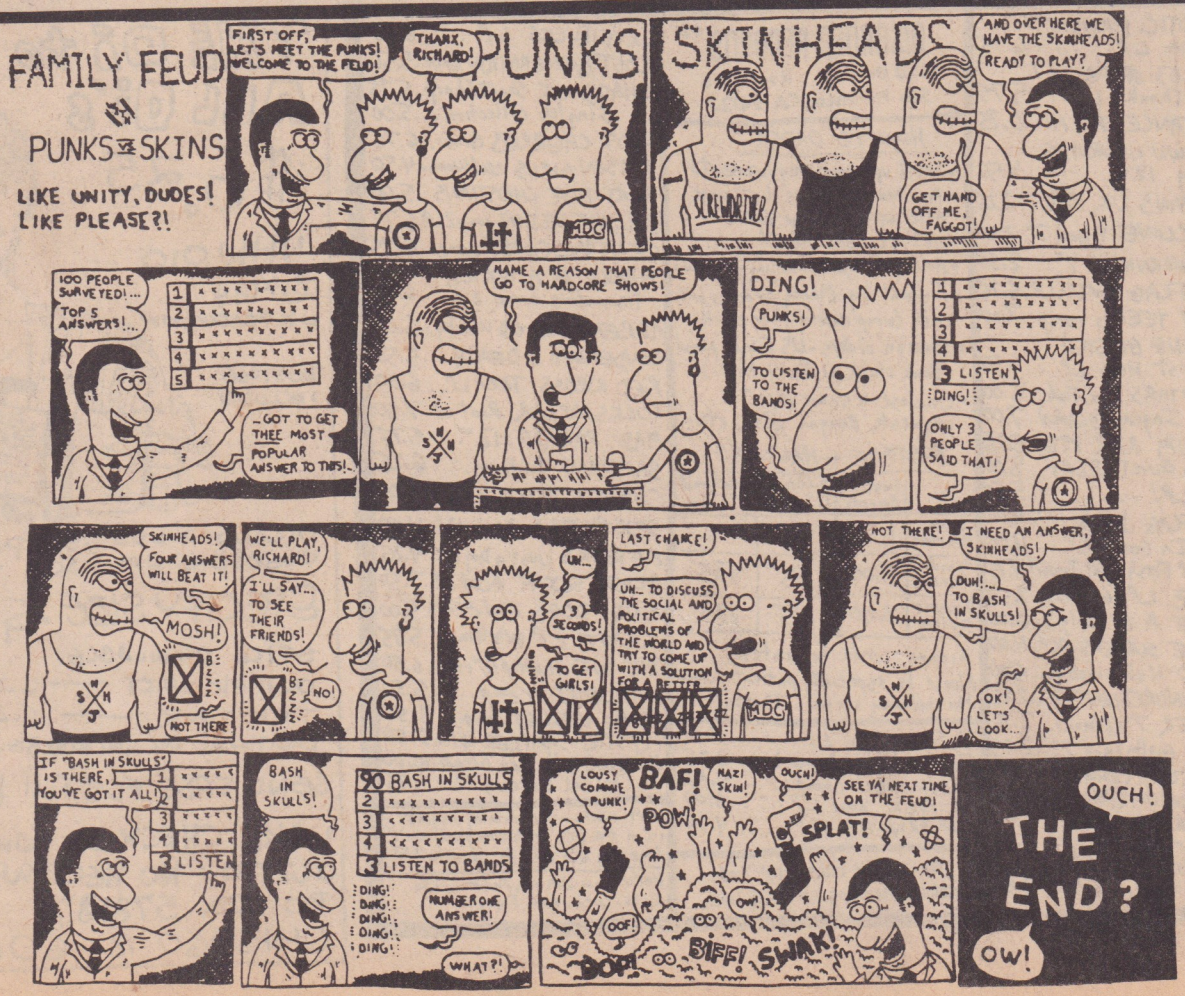
Steve Geiger, 18, guitar player for band RZM:
"RZM (REICH ZUEGE MINISTRY--to expose truth and evidence) is a punk-metal band about loud, hard, fast, and aggressive music to stir a reaction in people, whether it be politically motivated or gut instinct. For instance, our theme song, "Our Cause is Just", represents our backlashing against injustices we see. We bridge the gap between the younger and older bands by influencing the older scene members to open up to more gut-wrenching music and bringing in newcomers through the volume and excitement."

Kendal, 19, graphic artist:
"I try to create symbols that embody concepts immediately recognizable by my peers, as a signature of the underground genre. Besides the usual stickers, fliers, posters, jackets, etc., sometimes that involves refacing playgrounds of the pretentious, like shopping malls, test sites, universities, billboards, banks, casinos, porno shops, etc. It is an inherent power of the U.S. citizen to use freedom of speech, or of the press. Why not take advantage of all this advertising space?"

Todd Sampson, 20, guitar player for band S.A.:
"Young punks take too much for granted because the scene presently is more accessible and acceptable than when I started as a straving artist in 1980."

Andy Zafuto, 22, vocalist for band AWOL:
"Because of the underground scene, I am allowed to be myself. However, the current punks are as guilty of prejudice and commercialism as anyone else if they put down other attitudes and exploit their artform."

Note-1985 for Las Vegas, NV punk means a scene record label, compilation album, and video tape.
Contact: Michelle Cali/ 1609 Parade St/ Las Vegas NV 89102/ (702)878-9098.



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CHICAGO

The scene here has been in quite a slump, but it's slowly pulling out of the pits. Sept/October saw few, if any, shows. November was a bit better, with Last Rites (us) putting on our first show since August. That was a DIE KREUZEN/ DECRY/ STRETCH MARKS matinee with a 200+ turnout. Other shows included VERBAL ABUSE/ LIFE SENTENCE/ OUT OF ORDER, NAKED RAYGUN, TSOL/ SACRED ORDER among the few.

New bands are a rarity this year. Recording wise, ARTICLES OF FAITH's album finally saw the light of day in late November, called Give Thanks. No tour is planned because of school and work schedules. More recording is in the plans for the immediate future. NAKED RAYGUN's LP, Throb, Throb, is due out in December, as is BIG BLACK's new LP; both on the Homestead label. Also on this label is the debut EP of BREAKING CIRCUS. This could be one of the Midwest's best releases, so look out! RIGHTS OF THE ACCUSED also have released their much delayed 7" EP, Innocence. They just played a show with NYC's KRAUT. BLOODSPORT have finished their 6-song demo tape. Halloween saw them play on the DK's/ DIE KREUZEN bill in front of 1000+ people. OUT OF ORDER are making appearences again, and are planning an EP or LP. SAVAGE BELIEFS seem to be over or on an extended vacation. Will we ever know? BLATANT DISSENT are still at college in DeKalb (90 miles away), and are trying hard to start something there, with the help of RING 13 (ex-members of SUBVERTS). DYP are unseen by this viewer, but are heard to be fast. We'll see. NADSAT REBEL have a new bass player and are working hard on the release of their 7" EP. They are opening for SAMHAIN in early December. Hope I haven't forgotten anyone. If I have, come tell me about it or write me with info on your band. Also, bands coming to town--please get in touch with me.

Last Rites #8 is sold out, so don't send us your bucks, Have to wait for #9, or ask your record shop owner to order them from the distributors! Finally, the 'letter to the editor' referring to me is humorous. True, I do manage BLOODSPORT. They have only played 2 of our 10 shows. All bands have to do is get me a tape, tell me info on the band for scene reports (photos too), or just call me. I'm a very accessableperson. OK, don't bitch or rag--get off your butt and do something!!

Sean Duffy/ Last Rites/ 1717 Sunnyside Beach Dr/ McHenry IL 60050

ARTICLES OF FAITH above

SACRED ORDER right

PS- We got a message from John Kezdy of the EFFIGIES, stating that a previous report of that bands demise were erroneous. Duly noted; sorry.

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ARTICLES OF FAITH! Give Thanks LP . . . 5.75
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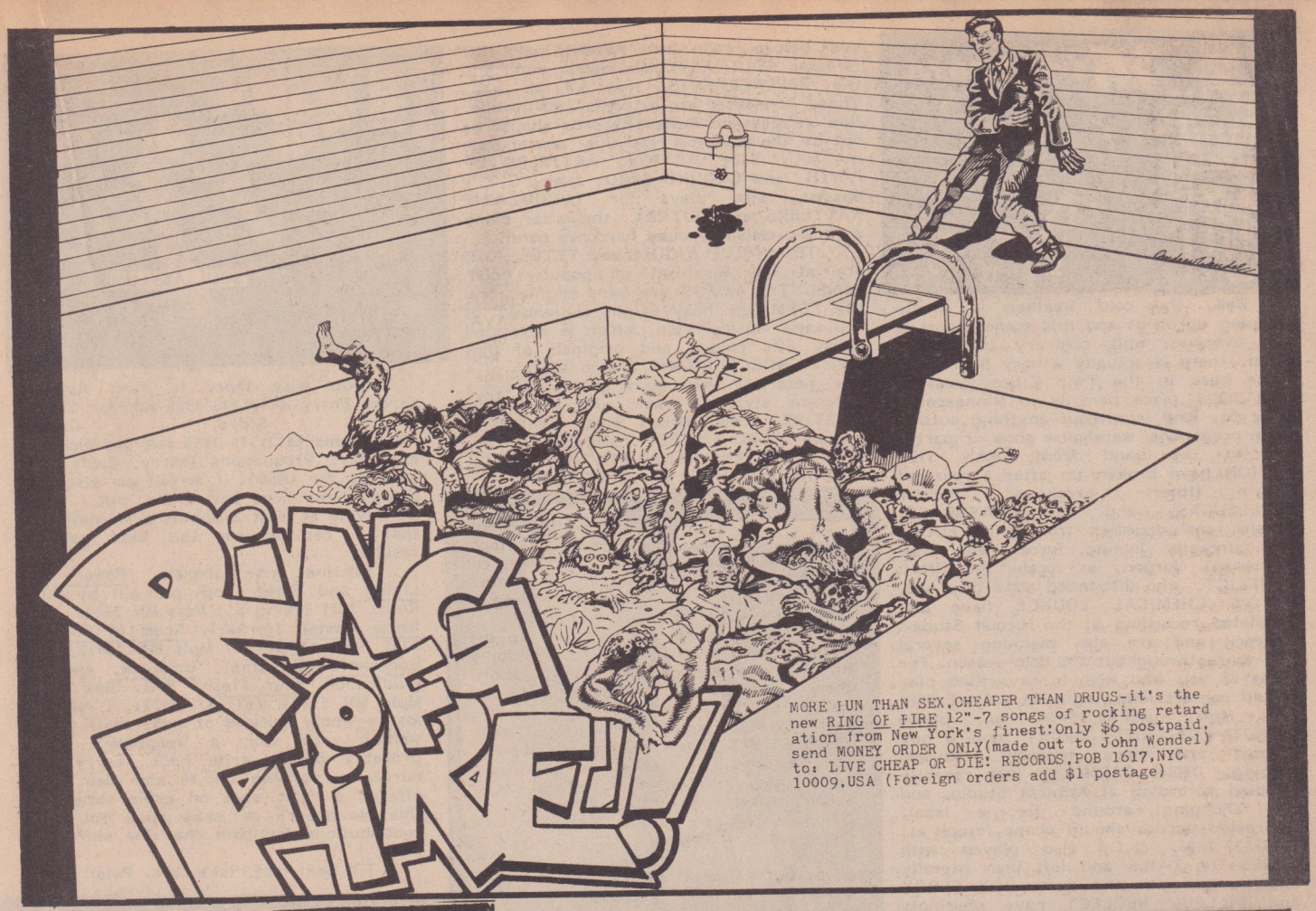

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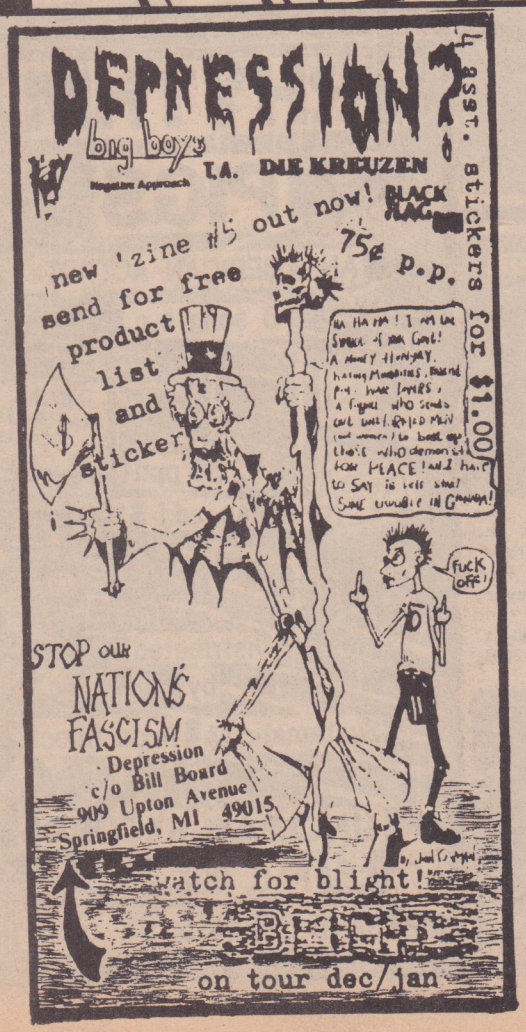
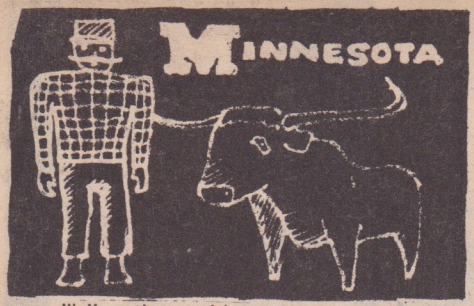




Well, the cold weather is finally creeping up on us and this scene report is well overdue. Still, contrary to popular belief, there is actually a very flourishing scene here in the Twin Cities. Most of what takes place here is in Minneapolis, since St. Paul is without anything outside of an occassional warehouse show or party.

On the band front, MAN SIZE ACTION have broken up after 4 years of fun. Other breakups include SKULLFUCKS, and the CLAYMORES. Bassist and drummer from SKULLFUCKS are currently joining forces with Noel (Boneman) Morgon, ex-vocalist of FINAL CONFLICT, who disbanded some time ago. OTTO'S CHEMICAL LOUNGE have just completed recording at the Nicolet Studios 24-track and are also planning several mini-tours throughout the cold season. For those of you who wish to have them play should contact John Anglim at: 3810 E 34th St/ Mpls, MN 55406 or phone (612)772-0320. RIFLE SPORT have a new line-up and have recently resumed gigging. DARK CARNIVAL just recently finished recording at Ambient Studios and are shopping around for a label. Interested parties should phone Joseph at: (612)827-1636. D.C. also played with TONES ON TAILS and left them literally and musically in the dust. BOY ELROY and WILLFUL NEGLECT have seemingly dropped out of the scene entirely. HUSKER DU just returned from the East Coast once again, where they played the Ritz in NY as well as many other prime venues. They have a new record in the can (recorded last July, I believe), tenatively being called New Day Rising, and should be more straight forward than ever before. Twin Tone Records have just released SOUL ASYLUM's debut vinyl and the REPLACEMENTS' new LP as well. These 2 releases are extremely worthwhile. New releases on Reflex Records should be out by the time you read this: one of each by MAN SIZE ACTION, ARTICLES OF FAITH, and GROUND ZERO. Jamie, G.Z.'s bassist, also plays for TUCUMCARIE RATTLERS and OUTCRY, the latter being a very promising young hardcore band.

TECHNIQUE NIQUEE and TETES NOIR are at the forefront of popular 'girl' bands. The MOFOS are very mighty, and the FORM are heavyweight contenders of the same musical vein, which is revamped ballsy 60's covers and originals of that style. CHURCH PICNIC are in search of a new guitarist, cause Mark left to persue a different style of music with the 800TH LIFETIME. Other bands worth mentioning include: TWO-FISTED ZOMBIE, GROID, KINDERGARTEN, NAKED FESTIVAL, DUCK KICKING VULTURE, and BLUDGEON.

SOUL ASYLUM

Club wise there is First Ave/7th Street Entry (612)338-8388-ask for Crissie or Steve, Garage Productions-(612)376-7954-ask for Michelle, and Ravz Productions (sorry, don't have address for them). I myself am also still doing shows here and there, but I insist on having at least 2 months prior notice so that I can ensure the best possible results.

Fanzine wise there's: Power For Living and Feret (both put out by Dave Roth/ 2521 Irving S./ Mpls MN 55405, $1), Uncle Fester (formerly Scum of Society/ 2235 France Ave S./ Mpls MN 55416, $1), Bonemeal (skatezine), Upchuck, and my publication Your Flesh/ P.O. Box 3107/ Mpls MN 55403, (612)874-9172). I recently lost a whole shitload of mail, so if you're waiting still for a response, you'd probably better write back. Sorry. I'm currently working on #8 and also being offered a radio spot on cable some time this November, so make sure you send contributions for both the zine and radio show.

Till next time, take care. Peter Davis

MAN SIZE ACTION

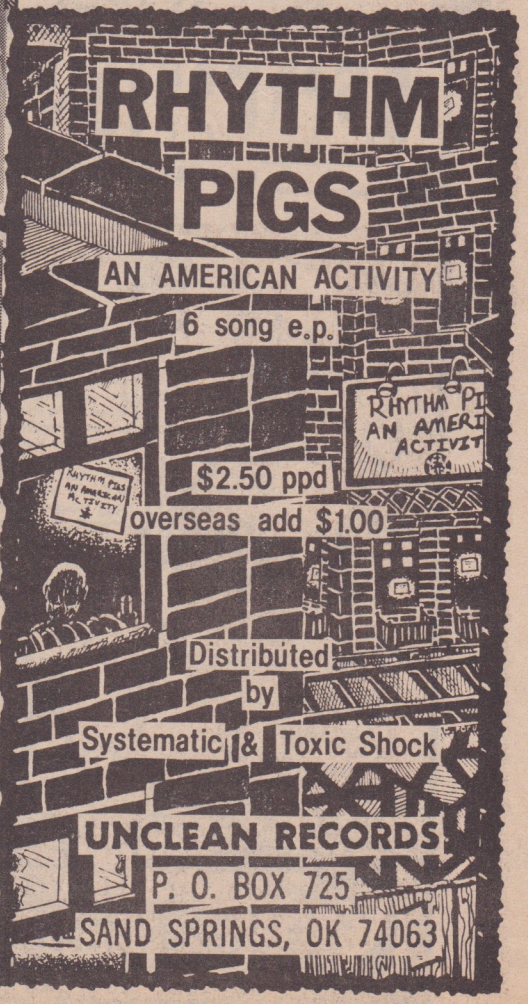
Photo by Tim Shuck

PADUCAH: Greetings from the land of pickup trucks, "Kids Need to Pray" bumperstickers, and rednecks with shotguns: Western Kentucky! Here in our dying little post-industrial town, we're spending our unemployment checks on hardcore and Shaeffer's beer. This fall has been pretty eventful. Two new bands, the DRUNK DRIVERS and ORAL PUNISHMENT, sprung up and died, and the DROOLING IDIOTS have totally re-formed. They're doing new material, as well as the best of the old DROOLING IDIOTS, DRUNK DRIVERS, and LYSERGIC SOUND DADDIES stuff. New demo out and it's hot! Send $3.50 to the IDIOTS at 1613 Broad St, Paducah KY 42001. You won't regret it! Our fav local pop-type bands are SIGNAL 30 (with ex-DROOLERS) and HIP CHEMISTS from Carbondale.

DROOLING IDIOTS

There are 3 issues of Drool Beat, our town chronicle, each available for 50¢ and a stamp, or your own zine in trade. Interviews, photos, and artwork from locals (and R.K. Sloane) in most every issue. Address all zine inquiries and friendly correspondence to: Mitzi Waltz/ 3910 Sunset Ave/ Paducah KY 42001. Create and survive!

DRUNK DRIVERS



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THE EDGE

by Spud Boy

Two bands have moved to Boston this past summer: the EDGE and the FIVE. You can read about the EDGE elsewhere on this page. The FIVE moved here from Pittsburgh, PA, and they play a high energy set that suggests the VELVET UNDERGROUND and BIRTHDAY PARTY. Write them at P.O. Box 959/ Boston, MA 02134.

An up-and-coming band in the 1977 style is STATE OF THE UNION, who used to be called POLICE STATE until they changed drummers and direction. They were rawer and unfocused then; now they return to the clashing '77 guitars , but spice it up with reggae offbeats and ringing harmonies. Above all, they want to be remembered for their message, which is peace, love, and hope (no, they're not hippies!). Their tape is available for only $1 from Lance Chapman/ 124 Glenville Ave #3/ Allston, MA 02134. An EP should be out next spring.

Another hot new band is CAPTURE THE FLAG, a trio that recalls the early JAM. They have a cassette available for $3 from Barbara Burton/ 12 Carpenter St/ Salem, MA 01970. SINN FEIN is the name of the political wing of the I.R.A. in Ireland, but the Boston band of the same name say they are apolitical (translated from Gaelic it means "our selves"). SINN FEIN's music brings to mind the BUZZCOCKS, with elements of Irish music thrown in. Lead singer Chip just split for L.A., so their future is up in the air. A 2-song demo tape is available for $3.50 from F. Scott/ 192 Silver St/ Salem, MA 02127.

The CHOIRBOYS are a 1977 style band that remind me of the DAMNED on stage. They've been around a while, but are just now gigging regularly. LAST STAND is a new band formed by 3 ex-members of NOONDAY UNDERGROUND, and singer T.K. says they are harder-edged and more political than his old outfit. Recording is now underway. SORRY is a band that has gotten rave press, but have yet to capitalize on it. They go beyond the boundaries of hardcore to create a unique sound. Their debut LP is available for $6 from Radiobeat Records/ P.O. Box 75/ Allston, MA 02134. New manager, Patrick Amory, hopes to put the band on the road soon, so watch for them in your town.

College radio is what makes Boston a great place for bands and fans alike. Along with WERS, WMBR, and WZBC, WHRB has its "Record Hospital" show on weeknights. Bands wanting Boston airplay for their tapes and vinyl should send them to Record Hospital/ c/o WHRB/ 45 Quincy St/ Cambridge, MA 02138. That's all folks.
Vic Edge

AT THE EDGE

The EDGE moved to Boston in the summer of 1984. They had existed for 2 years before that in Cincinnati, Ohio, where many rumors and half-truths about them flew about until their debut record, Death To A.O.R., was released in March, 1984. Since their inception, various personnel changes resulted in changes in their music. These alterations, along with their being banned from just about every club in town, caused misconceptions about them until recently. The core of the EDGE has always been Victor Garcia-Rivera on guitar and vocals, and Mike Gregory on bass and vocals. And it was these two who moved to Boston and picked up 16-year old Bostonian Dave Tacey to fill the vacant drummer role (he's their fourth drummer). The trio made their debut on Sept. 29th, opening for HUSKER DU in Syracuse, NY. They have just recorded a track ("The Recruiter") for the Let's Breed Boston compilation LP (available for $6 from Throbbing Lobster Records/ P.O. Box 205/ Brookline MA 02146). Their EP will soon be out of print, but those who 'act quickly' can get it for $2 from Smear Records/ P.O. Box 1146/ Allston MA 02134. Below are some comments from the EDGE's guitarist, Victor:

MRR: WHAT HAVE YOU ACCOMPLISHED WITH THE "Death To A.O.R." EP?

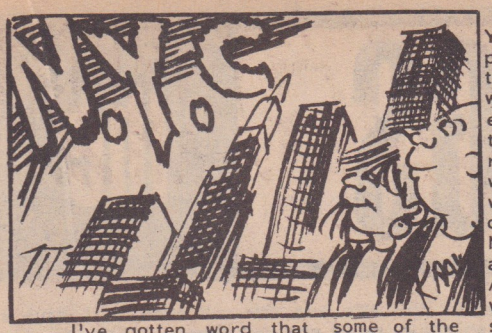
V: It finally showed people what we're all about. For the first 3 months that it was out, we were banned from every club in Cincinnati. Before that, we had no following and were made out to be the laughing stock of town. I won't go into that, because it was a handful of people who were slagging us. Let me just say that no one but me, Mike, and Ted (ex-drummer) knows what went on during that time. It was rough, but it's all history. It benefitted us cause we pushed harder.

MRR: NOW THAT YOU'RE IN BOSTON, HOW DO YOU RESPOND TO THE PEOPLE WHO PUT THE TOWN DOWN BECAUSE ITS BANDS ARE TURNING TO HEAVY METAL OR PATRIOTISM?

V: What you have to understand is that Massachusetts is a prosperous state. Unemployment is low, so there's little for kids to be pissed off about. They'll wake up in time, when they see the bullshit that goes down in the guise of patriotism. When the economy gets worse, you'll see a reverse trend.

As for bands becoming heavy metal: you know Boston kids have seen and heard it all. They've got great radio stations, and all the touring bands play here. Maybe they're bored. When these bands see some kids in Podunk, Iowa, playing thrash and preaching straight edge, they think, " That's old hat. Let's get drunk and be VAN HALEN or AC/DC." And everyone eats it up! It's a great town, but it seems that the kids in the boondocks are more receptive. We played a gig in Mahopac, NY, and the kids there were great! They put the show on themselves, everyone had a blast, and there was no trouble. I hope things improve in the bigger towns.

The EDGE have played many out-of-town gigs, and this summer they will hit the road and cross the continent. Hopefully, they'll have some new vinyl by then. You can write them at P.O. Box 1146/ Allston, MA 02134.



I've gotten word that some of the "core" people in the N.Y. scene are really pissed at MRR; that they feel MRR has helped portray the N.Y. scene unfavorably to the world, and that they are particularly upset at a letter printed in MRR #19 that slagged some individuals in the N.Y. scene.

Yes, MRR has printed a lot of letters critical of the N.Y. scene. For a while there, MRR was receiving about 3 letters a day from New Yorkers afraid of what was happening there. This direction of opinion was directly shaped by that incredible volume of letters from N.Y.C., and was augmented by information passed on by bands/individuals that passed through N.Y., as well as by stories told to us by New Yorkers that passed through here.

To offset this, MRR has asked people involved in the N.Y. scene, who didn't share that dire perspective, to write scene reports. In the past, Dave Rat Cage and Chris Charuki of C.F.A. have done reports, and when I recently received a complaining letter from Donny The Punk about our coverage, I asked him to do the report for next issue. And lest New Yorkers feel that MRR has an outright prejudice against N.Y., please note that the N.Y. scene is the only scene that we've regularly had two reports from in each issue. Another point to recognize is that MRR has given largely favorable reviews to most all of the NYHC records we've reviewed, and have done interviews with what few NY bands that have made it out west, had an article on up-and-coming NY bands, and are in the process of doing an interview now with the controversial AGNOSTIC FRONT. And again, to those who feel that NY has been singled out for special abuse, I think you'll find that MRR has spent many more pages being critical of problems within our local S.F. Bay Area scene (violence, drugs, rip-offs, etc.) than we have of NY.

Anyway, I've heard that the 'core' people are so pissed off that they are going to have a "Rock Against MRR" gig, and that this might also inspire some New Yorkers to get a NY- located zine together. Fine. If this is what it takes to make that 'unity', and if hate is the necessary ingredient, then you've got your scapegoat. Go for it. I've been warned that it's a good thing I'm *not* planning a trip to NY soon, and was told that people are going around grabbing folks, trying to find out who wrote that anonymous letter. And that is exactly the mentality that most of the NY letters MRR got complained about. That sort of intimidation smacks of fascism--not the ideological sort, but the behavioral sort.

Ultimately, MRR's view of NY, or any other scene, is reflected from the mail we receive, and in the responses to that mail. Up to this point, we've received pitifully few intelligent letters of complaint about our NYC coverage (one being from Donny The Punk, who I immediately asked to do a report for next issue), and one well-intentioned and honest phone conversation (with Dave Rat Cage). The bulk of the letters of complaint (which amount to about 4), have been like the one we published in this issue ("you commies", etc.).

Let's see what happens in the future, and MRR urges those in NY who feel strongly on both sides to write in as openly, honestly, self-critically, and intelligently as possible. Tim

BIG CITY

BCR 1 - Big City "Aint Too Pretty"
A 7 inch compilation featuring; XKI, Betrayed, Ultra Violence, No Thanks, Armed Citizens, Fathead Suburbia, and Savage Circle.

BCR 2 - Armed Citizens "Make Sense"
An eight song 7 inch featuring the songs; Make Sense, Toxic Waste, On My Own, We Want Money, Power, Not Afraid Thrill of it All, and Unconsious.

BCR 3 - Big City "Nice and Loud"
A 7 inch compilation featuring; No Control, Disorderly Conduct, Ultra Violence, Reflex From Pain, Vatican Commandos, and C.I.A.

BCR 4 - Savage Circle "Savage Circle"
A seven song, 7 inch featuring the songs; Kill Yourself, We Don't Have To, Don't Do It, Hardcore Rules, Kill Corps, Eat the Rich, and N.Y.P.D.

BCR 5 - Big City "Don't Want No Pity"
A 7 inch compilation featuring; Ultra Violence, Armed Citizens, The Unjust, and No Control.

All Big City Records are $2.00 postpaid. Make checks, money orders, or cash out to:

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The Unjust; One Big Crowl - 12 inch compilation.

A LATE-ARRIVING LETTER

Dear MRR,

Lots has been written slagging the NYC scene. I am formerly from Boston, as is my friend. I moved to NY because I felt there was more of a scene here than there was in Boston. I am not slagging the Boston scene, I just liked the bands here more, and more people hang out and go to shows here. There just seemed to be a lot more happening.

Recently I met up with a friend of mine from Boston who has moved here also. We hang out together and have met many great people on the scene. There is good and bad here, as in any scene. There is segregation and labels placed upon different groups of people, which I believe is due to people's different beliefs and tastes in music. It has not stopped my friend and I from having all kinds of friends on the scene (i.e. "peace punks", "skinheads", etc.)

It is not as bad here as it has been made out to be. When I first started hanging out, things were pretty chaotic. Today, things have changed and calmed down. I believe people are realizing the stupidity of the bullshit that has gone down.

Now, since all this bullshit has been written slagging our scene, I feel the shit is going to hit the fan again. I hang out with the people who were slagged in a letter written in the November issue by some dumb fuck who is living in a time warp. Because of this letter, a lot of bands may not want to play here or have any of our bands tour and play their scene.

My purpose for writing this letter is to help get the NY scene in a more positive state of being. My friend and I are starting a fanzine that will help bring out the good in our scene, and maybe stop all the bullshit that is starting to happen cuz of that letter you published.

We welcome all letters from everywhere commenting on your beliefs and your scene. And in turn, we will publish what is happening here. Any bands wanting to send tapes and records to be reviewed, please contact us. We will also be printing interviews with bands, and pictures of gigs. Any independent labels, bands, and stores wanting to advertise, we will be charging very low prices.

Please help us bring our scene back to the way things started out to be: United and for a purpose!!!
Susan Horsman, Sabine Hrechdakian/ 341 W 11th St #4H/ NY NY 10014/ (212)691-1134.

Dear S & S,

I admire your positive attitude, and your desire to help heal the wounds of the past that divide your scene---and wish you luck and determination. However, one of the necessities in healing previous wounds is to air them. You allude to, somewhat mysteriously, a 'dark' period in the NY scene's recent past, and fear its re-emergence because of one letter somewhat hostily wrote to MRR. If things are that close to the surface, if one letter can set off that 'dark' period again, then perhaps many of the letters we previously received and published were not too far off base. Actually, your letter is unique in that while defending the NY scene, and trying to build for its future, you have admitted that something pretty ugly did take place (without really describing what it was). I think that's a step in the right direction (most of the other letters critical of MRR's printing anti-NYC letters have made it seem that those writers, and MRR, were stark raving mad for even thinking that something pretty negative had gone down there), combining positive energy for the future with a constructively critical eye to the past and present. But to really be able to bury that past, and to not have to look over one's shoulder for it again, the reality of what happened, and why it happened, needs to be fully opened and understood. I hope your zine won't just gloss over that, and will do a real service to your scene by bravely encouraging true "unity" through intelligence, somtimes painful honesty, and diligence. Tim

GEEZ, WHAT WILL THOSE ZANY CORPORATIONS THINK OF NEXT?
HEY, IT BEATS VIVISECTION -?-
...HUMAN EXPERIMENTATION MAY BE NEXT...
THINK ABOUT IT!

John Yarbrough
204 Adams Street
Sikeston, MO 63801

the FUGS the FUGS the FU

THE FUGS were the original psychedelic protest punk rock band. They emerged from New York's Lower East Side in 1964 and were met by international acclaim for their sharp wit and political social satire. Led by Ed Sanders, the band took their screams around the globe in the quest for the right to live unobstructed by war, nuclear holocaust, and murderers in the White House. "Exorcising the Evil Spirits From the Pentagon" was performed right in front of the dreaded offices. They recorded six albums, all of which can nowadays be found at outrageous prices in collector's shops. After breaking up in 1969 after a concert in Pittsburgh with the GRATEFUL DEAD, Sanders went on to write the definitive study on the Charles Manson group, The Family, which immediately became a best seller. He then went on to write many books of poetry, novels, and verse. He is now a Guggenheim poet. Tuli Kupferberg became a notorious political cartoonist and solo speaker. Ken Weaver sank into Texan obscurity. Today's FUGS reunite Sanders and Kupferberg, and new FUGS Steve Taylor (a veteran of over a decade on the road with poets Allen Ginsberg and Peter Orlovsky) on guitar and voice, Coby Batty (a brilliant multi-instrumentalist whose credits include work with Don Cherry and John Zorn) on drums and voice, and Kramer (leader with Eugene Chadbourne of American cult band, SHOCKABILLY, and currently producing the new BUTTHOLE SURFERS LP) on bass and keyboards. This interview was conducted by Kramer at his New York apartment just prior to the second series of concerts at the Bottom Line Cabaret, preceding a European-Scandinavian tour. All entries are reported verbatim. October 25, 1984. . . .

MRR: You know, I was still sucking my thumb when you 2 guys started this whole thing way back in '64. What was it like in NY back then?

S: There's an old saying in rock'n'roll that goes: "If you can stay together for 5 years, then it's forever." THE FUGS, which lasted from late '64 to early '69, just didn't quite make the 5-year barrier.

MRR: What stood in your way? What happened in the business to cause the fall?

S: It wasn't a fall at all. We had a very pleasant relationship with Reprise Records. They never censored us and they allowed us to do pretty much whatever we wanted to do. So I have no quarrel at all. Moe Austin, President of Reprise, and guys like Stan Cornin and Andy Wychkam were always very helpful to us, never stood in our way and always encouraged us.

MRR: What about Atlantic Records?

S: We got thrown off Atlantic because, oh, I guess it was because of "Wet Dream" or one of those tunes. Atlantic was just about ready to sell their label and I guess they thought that having THE FUGS would cut the sale price. That's what we were told. Then it turned out we went with the label that Atlantic was sold to, Warner Brothers. We were ready to record the new album. We were going to call it Fugs Eat It. Remember, Tuli?

T: What?

S: Remember when we made that record cover up at Joel Brodsky's, I think. . .the guy who did the DOORS cover?

T: Photographer?

S: You remember. The shot with Miriam with the forks above her stomach. . . .

T: Is that the photographer on Union Square?

S: Yeah.

T: He died, you know. In a boating accident. With a woman. . . .

No. No,no. That was another guy.

T: Another guy?

S: That was Judith and Michael.

T: Oh. Strike that, Kramer.

S: Yeah, Michael something.

T: Here today, gone tomorrow. Don't go boating. . . .

MRR: So anyway, you broke up in '69 after a concert with the GRATEFUL DEAD in Pittsburgh.

S: Yeah, we did a concert with the DEAD in Pittsburgh and that was it.

MRR: What is it that now makes THE FUGS want to sing their concerns for the 80's and beyond?

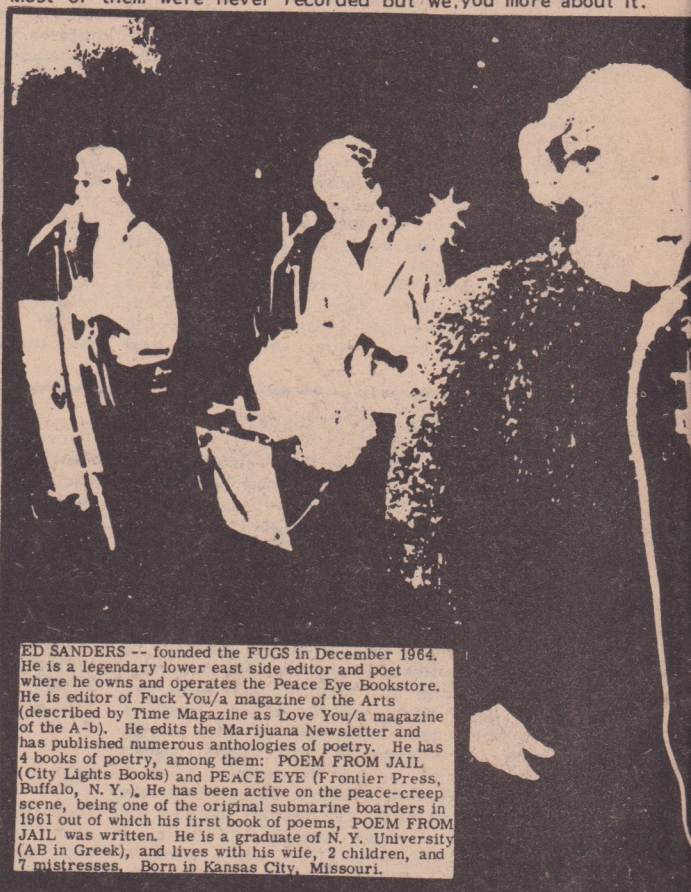
S: We've developed. I personally have a lot of things to say, having thought a lot and gone back to my own community and done a lot of local community organizing and a lot of studies on atomic and environmental pacifist nature loving vegetarian socialist freedom loving areas, and I have developed a philosophy which I think is consistent and is useful and I have also developed a much stronger singing voice and ability to write songs in the last ten years, and I'm ready to go. I think, so is Tuli.

T: Well, in spite of all the problems, I would have S; That's probably true. You see, I broke up THE FUGS. We probably should have done records every few years and just forgotten about touring. We should have done an album every two or three years throughout the 70's. We could have traced the fall of Nixon, the end of the Vietnam War, the wonderful birth of the ecology movement, the great surge in the anti-nuclear movements. . . .We could have done some useful things in the 70's. Tuli is probably right. We probably should have done an album every couple of years. But hopefully the 80's and 90's will allow us to do an album every now and then.

MRR: At the first reunion concert in June of this year, I saw the scope of your emotions laid bare before throngs of tearful FUGS freaks. It was more than heart-warming for you I'm sure.

S: Well, Tuli and I go way back. I mean, uh, I don't wanna be living in the past, but we did do some terrific shows back then in the 60's. State of the art stuff. Most of them were never recorded but we did do some wonderful theatrical things here and there, and it was nice to see that years later, the same intensity, fervor and fire and intelligence are still there to be used and presented. And it was nice to dance around the stage with Tuli wearing a psychedelic Turkish cape. It was fun to do that. . .

T: I felt that way too, and the audience was all there. They had a great time too, it seemed.



ED SANDERS -- founded the FUGS in December 1964. He is a legendary lower east side editor and poet where he owns and operates the Peace Eye Bookstore. He is editor of Fuck You/a magazine of the Arts (described by Time Magazine as Love You/a magazine of the A-b). He edits the Marijuana Newsletter and has published numerous anthologies of poetry. He has 4 books of poetry, among them: POEM FROM JAIL (City Lights Books) and PEACE EYE (Frontier Press, Buffalo, N. Y.). He has been active on the peace-creep scene, being one of the original submarine boarders in 1961 out of which his first book of poems, POEM FROM JAIL was written. He is a graduate of N. Y. University (AB in Greek), and lives with his wife, 2 children, and 7 mistresses. Born in Kansas City, Missouri.

S: I have a terrific Tuli as a songwriter. genius for the well- pleasure again to sin terrific writer and we on political matters politics mesh thorough

MRR: What about the Ken Weaver?

T: He got lost in the you more about it.

S: Weaver has bec Christian and a memb right. He is also a Ru now applying for government intelligence mind to confront the S felt that he could not reunion because cer "C.I.A. Man", which particular, and even songs, songs he wrote

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ll-turned lyric. It's a
sing his songs. He's a
we agree closely enough
rs so that even our
ghly.

he third original FUG,

he sun belt. Ed will tell

TULI KIPFERBERG - is one of the leading Anarchist theorists in the lower east side. A native New Yorker, Kupferberg was a leading figure in the beat generation in the late 40's. He is a graduate of Brooklyn College. He is the famous person who "jumped off the Brooklyn Bridge" and survived, as described in Allen Ginsberg's HOWL. He is a professor at the FREE UNIVERSITY of N. Y. where he teaches courses on the Sexual Revolution. He has had several books of his poetry published. He is the head man and editor of BIKTH PRESS which has an 8 year history of satirical, humorous and freaky publications.

become a born-again
member of the religious
a Russian scholar and is
for employment with
genre agencies having in
the Soviet Union. So he
d not take part in the
certain songs, like
which he mentioned in
even some of his own
wrote, like "I Couldn't Get High", were not compatible with his present beliefs. I guess that as a born-again Christian right- winger revivalist, he could not bring himself to sing songs advocating the enthusiastic use of a wide spectrum of pharmeceuticals. So he opted out. But we wish him well. We don't wish his politics well, but we wish him well. Going on with the FUGS; so for me it's a question of why it was stopped in the first place, not why we're going now. But I think, as of now, that the times have turned ugly again, just the way they were in the 60's. Not ugly, but more ugly. So I think that today, with the politico-socio atmosphere the way it is, there's even more need for what we want to do, or rather, we feel the need to say the things we say. I think that we could have been heard in the 70's, too.

MRR: So there's the European-Scandanavian Tour in November. Will this '84 FUGS perservere? What's next?

S: Well, we'll do Europe. We'll do the Bottom Line again...I think the answer is to construct a musical drama for the American theater, written by us, the FUGS, that will tell a story, a dramatic story in song and dance and music. I think that's probably the wisest step to take. And to do albums regularly, as I said before. We already have 36 songs in the new repetoire.

T: New songs?

S: Well, most of them are new tunes. 25 or so, now songs. Over 100 minutes of new material.

MRR: Where did you spend the '70's, Tuli?

T: Well, I've kind of been billing myself as the singing cartoonist. I also did a couple of volumes of photos and writings by famous people as children, with Slyvia Topp. I started doing cartoons after the FUGS broke up in '69. It's a very epigrammatic format, a form I like.

MRR: But now the FUGS are back, eh Tuli? T: Well, I'll still do the cartoons, but as a literary form. I can't really draw very well.

S: The FUGS are back and I think we're as good a musical group as there is performing in the world today...I think it's world class and I'm very satisfied. Especially with guys like you, Kramer, and Steve Taylor and Coby Batty, bringing a brilliance and musical fervor to the band. I think that what will surprise people around the world about the new FUGS is that the singing is now world class. The arrangements are state-of-the-art. No band in the world is going to out-rock or t-sing us.

MRR: I saw people crying at the Bottom Lin

S: I saw that, too.

MRR: At the end of the night, you told people to keep one foot in the orb of idealism. They understood you perfectly.

S: When people are young, by virtue of having all their biology intact, they're all energetic, they're driven, they've got idealism, they've got time, they don't have to sleep at night, they can boil onward in lots of directions. They can work a career, a lovelife, they can write poetry, they can write songs, they have time to be idealistic, they can go to jail for opposing nukes, they can join the Greens in Germany, they can ecologically sensitive...But as you get a little older and you're concerned with death, birth, money, politics, and religion, you then tend to narrow your concerns to the rat race. You become like you have a rat cage attached to your head and you have to care for your family and your career, and people tend not to keep one foot in the orb of idealism. They tend to say, "Well, I'll work with the Greens tomorrow", or, "I'll sit in against nukes tomorrow". It's important to tithe, like church people do. They tithe their time and money, a portion of all they have, each week, for the church. I think it's important to tithe your time. That's what I mean by keeping one foot in the orb of idealism. Always give regularly of your time for benevolent causes.

MRR: All right, Ed, Tuli...onward and upward.

P.S. Sanders most recent recorded effort appears as the final track on SHOCKABILLY's new LP, Shockabilly Vietnam. The song, written by Sanders and Kramer, is titled "Nicaragua".

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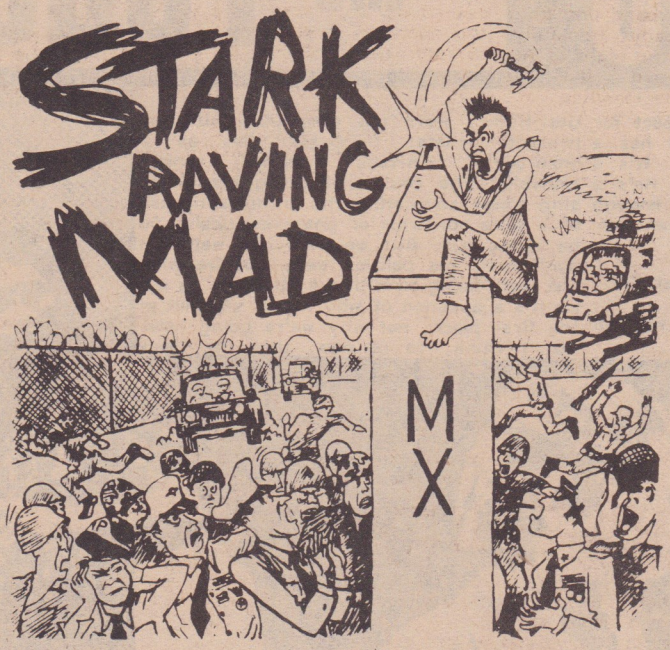

Imagine yourself in a society where three or more sexes relate in an infinite number of ways, and repression is in the form of unbridled freedom from meaningless information, and evil and good struggle inside and out. What do you do??

LISTEN ....

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Stark raving mad

Photo by Steve Kaye

It's hard enough to interview a band live on the radio (how to fit four or five people in a room big enough for two, having only one mike for all to share), but even tougher when you'v hung out with the band and know everything about them already. Hopefully, the questions I asked on the night of August 15th over WUSB-FM allowed the listeners to get an understanding of what STARK RAVING MAD are all about. Thanks to Sponge (drums), Sam (guitar), Bob (bass), Steve (drums), Colleen and Ronnie. One final note, this is not all of what was said that night, just what I could salvage from the tapes. Steve Kaye.

MRR: HOW ABOUT A BRIEF HISTORY OF THE BAND?
Sponge: Three of us are from PISSED YOUTH. We came up here (New York) last summer from Texas. Our guitarist disappeared on us and went home, so we're finally pulling it back together. Our bass player switched to guitar, and we met a person here, Bob, and he's joined us and is playing bass.

MRR: SO, WHERE ARE YOU LIVING NOW?
Sponge: Brooklyn, the asylum.
Bob: I moved out.
Sponge: Yeah, he couldn't handle us.
Bob: I had to go to Bellevue.
MRR: HOW DOES THE NEW YORK SCENE DIFFER FROM THE TEXAS SCENE? ARE YOU HAPPY WITH NEW YORK?
Steve: The Texas scene is a smaller scene. It's a lot more oppressed. The kids seem to be a lot closer. They're more into fighting racism and narrow minds. Here, it's totally apathetic. They don't care. They say that it's so much harder to survive here, which it isn't. All that matters is just making it and partying. We've got something to say. Bob: The worst part about it is that the skins say they are anti-political and that's a bunch of crap, because they are into American politics, nationalsim, Reagan, and America as it is today.

MRR: LET'S TALK ABOUT "RAPIST," SPONGE WROTE IT. . .
Sam: Bob wrote that.
MRR: I THOUGHT SPONGE WROTE IT.
Steve: No, he's a slob.
Sam: He has his moments, y'know. Not too often.
Bob: He's pretty lazy.
Sponge: I am very lazy.
Sam: We say "Sponge, write a song," he'll come up with a song.
Bob: We put a carrot in front of his mouth and that helps a lot.
MRR: OKAY, BOB, TELL US ABOUT "RAPIST".

Bob: The song expresses our anger with the incident of rape, the sexist attitudes related to it, and the inability to relate to this male-dominated society.

RAP:ST

You make me sick, we should cut off your dick
A brainwashed infant with power & might
A stupid oppressor that stalks prey in the nite
We can't let you continue your crimes
Our sisters are humans, our sisters have rights
Rapist, I think you should die

All the input in my mind
All the things that happen
Too much shit before my eyes
I can't understand it

Trying to break cock society's grip
Just living makes me feel sick
Stupidity we can't allow to survive
Apathy will bring no gain
Chovanism will only cause pain
Rapist, I think you should die

Too much to process
Hard to find meaning
Can't make a conclusion
Hard to take movement

Information overload, my mind is blown

MRR: HOW ABOUT "FUCK THE ARMY"?
Sam: That's an old phrase. I was in the army once, a long time ago. That's about all the people who were sandbagged or lied to by the recruiters to get in the army, and then couldn't get out, and had to spend two or three years out of their lives in it.
Sponge: It's a story about a guy that gets drafted, his first imperessions of what's going to happen to him.

FUCK THE ARMY

You play by our plan
We'll make you a man
You will salute
Or get it with my boot

CHORUS
Orders are what you'll do
Orders are 'cause Sarge thinks he's cool
Orders are law, so don't be a fool
The Army really fucken bites
Strips me of any rights
Carry out the President's fights
If you're not dead in a test flight

Headed for El Salvador
We're gonna have a war
They called Nancy a whore
Up to you to settle the score

CHORUS

Dead man on the front lines
Find he's a friend of mine
Morn he's dead in a ditch
Sarge says "Fight some more
Or I'll kill you, bitch"
Ask him what for

"Shut your mouth, boy
You're in the army now"

MRR: THE BAND HAS A LOT TO SAY. ARE YOU REACHING THE RIGHT AUDIENCE? DO YOU THINK MOST OF THE PUNK AUDIENCE ALREADY KNOWS WHAT'S GOING ON?

Sponge: The band has not had enough exposure to tell exactly who we are reaching at this point. We feel we are aiming our efforts in the right direction because a lot of people we reach are already more aware and more open-minded to the subjects that we deal with, although it may not be their top priority. Hopefully, our efforts will help strengthen the political end of the punk scene.

MRR: WHAT'S IN THE FUTURE, A TOUR, OR GETTING THE RECORD OUT?
Sam: First things first. We'll get the record out, get it around a little bit.
Steve: Trying to get it distributed, then hit the road for awhile.

STARK RAVING MAD's record should be out in early November. Anyone wishing to contact the band, or wishing to send material for airplay, can write to me:
Steve Kaye/ PO Box 174/ Stony Brook, NY 11794

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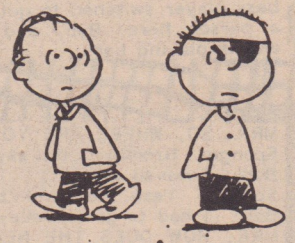

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PENNSYLVANIA

PHILADELPHIA-Things have been strange here since my return from a brief visit to S.F. CRUNCH Productions hasn't opened their hall yet (actually, this isn't so strange), but are still working on it. They've also been attempting to find a place for gigs in Atlantic City, NJ. Lenny's phone # is still valid for gigs: (609)931-7828. Also, he can put your band in touch with those who organize the Rock Against Hunger shows, which have been most of the all-ages shows lately.

7 SECONDS and other gigs have been Rock Against Hunger benefits, organized mostly by Chuck (ex-Y DI). The admission is cheaper if one brings an item of non-perishable food, and the proceeds go to legitimate groups that are dedicated to helping those in need (both in the local area, and in Ethiopia). Needless to say, these are truly positive gigs, and more are scheduled in the future.

The staff of a radical/alternative publication called Rythem And News put on an interesting gig with 4 local bands. The music was a part of a 2-day Green Network Conference, which was also happening in 13 other cities. Each of these conferences was connected by computers, and everyone could communicate with the rest. The purpose was to help organize a pro-environment, peace, and anti-nuke/war network, similar to the large European Green movement. For more info, you can write: Rythem And News/ P.O. Box 42767/ Philadelphia, PA 19101.

The East Side Club is closed down, but some of the same people have re-opened a club called Ripley's. This is not an all-ages place, but is larger than ESC, and is planning to book big-name acts.

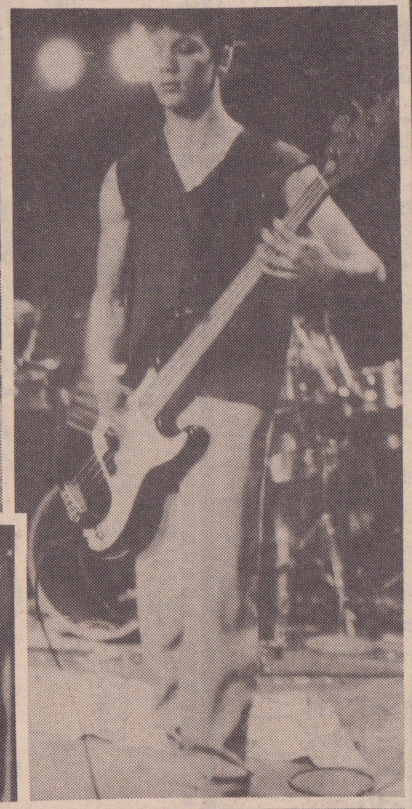
SADISTIC EXPLOITS are supposed to briefly appear in an upcoming film called "Hellfire". This isn't punk or anti-punk oriented, and the band is in the background for one or more scenes. Most of the BUTCHER BROTHERS and crew are among the massive migration of Philly people to the Frisco area. Word has it that a band reunion can be expected. Todd, from Unknown Crime zine, is returning from S.F. soon, but is uncertain about the future of U.C.

WKDU is still off the air. Another non- commercial university station, WXPN, has a new music/punk show, but is only on weekly. Many local bands get to play "live from WXPN" shows on Sunday nights.

Heavy metal is rather popular here, and many are excited about an upcoming MOTORHEAD concert. Y DI is going to open for WENDY O at Ripley's.

Correction from last report: Luna Ticks....has been "turning out comix, paint exhibits..."

Ronald Thatcher/ P.O. Box 263/ Maple Shade, NJ 08052.



LEHIGH VALLEY (PLAID)

EVERYTHING'S dead around here now so we'll talk about the new 'zines around my beloved valley! First we have a foto-zine by DJ Hans, this effort is called $$ the UN-WRITT-EN. #1 is loaded with pix of the 'Norf'ampton outdoor show which featured the MONEY DOGS(nyc),ENDANGERED SPIECES(new drummer I think; these guys play great 'old style' pUNK), MFC, RUSSIAN MEATSQUATS, and CONSTRAINT. So if the 'zine is all about this gig, you figger out who's in it...#2 gonna have a long CONSTRAINT interview in it and alot more stuff than #1. Even my drawings! Send him some stamps at 436 Pierce St. bethlehem, pa. 18015. F.C.E. is put out by Scott andrews and Frank Pearn and it's a pretty spiffy effort. FUCK, good-ass pictures cuz they were taken by hans. #1 w/MONEY DOGS intreview done after we all cleaned up the pa rk and turned off the lites on the drunk picnicers! I know not whats in store for the next one... send $$_ $00.25 and a stamp to SCOTT 705 east 18 th st. Northampton. Pa. 18067. L.V.h.C's farewell ish will be out shortly. I see it fit to change it's name once again, this time to;'RAW POGO ON THE SCAFFOLD' (inspired by Andi/Steril! The last one will (miraculously) be a 4 pager cuz of a last minute interview w/ non-LV's U.S. CHAOS. Other junk you be instore for are pix and my patened babbling... New 'zine which should be out about now is the UNMORAL MAJORITY REPORT put out by long-distance runner Aileen bath. #1 has a HUSKERS interview, DEAD MILKMEN interview, and the insite of the century by LV's GRIME SPIKES!! That makes it worth the stamp! Front cover with year old pic of me, Jon A., Guy& Todd standing in rt. 278 one fine oct. mourn. SEND your mom's life earnings to Aileen,226 nOrthampton st. hellertown, pa. 18055. Finnally we cum to MFC's (or just Ken's?) 'zine, $ ea. SKATE. I have to say it's pretty hot... Best is Brent riding the pipe in his car!!!!!!!!

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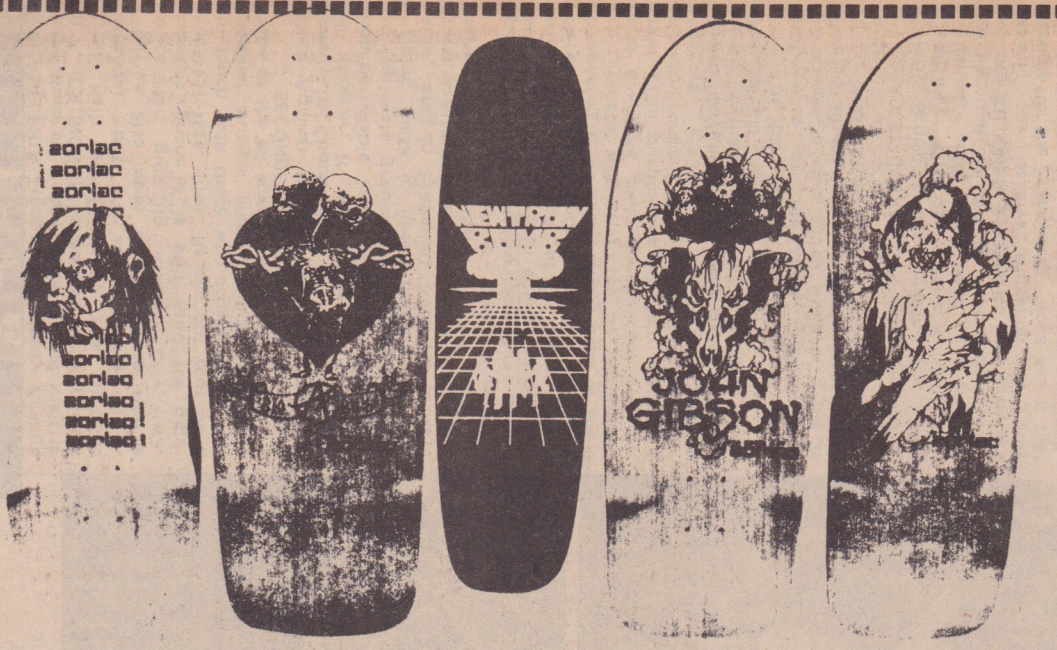
A 14-year-old armed with a loaded 357 magnum was grabbed this morning by a Bethlehem detective as two

1.00$ to ken rdzi youngs hill box 201-a, easton, pa. 18042. It's loaded so shell out the oux. Oh yeah, there be a real-live 'New music/ garage 'zine out and it's called 23AFTER FANZINE. Pretty cress and 'homemade'. Don't have a thing on the hardcore scene here though. $00 $00.50 to 136 north 15TH st. allentown Pa. 18102.

Eric De Jesus
1806 Eastman Ave.
Bethlehem, PA 18018



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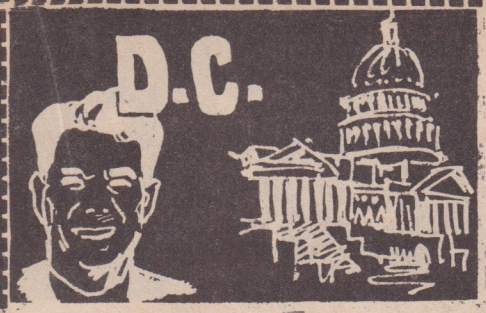


Well, well...after a long vacation, we're back. Quite a bit has happened in my absence, so I'll try to cover it all.

Before anything though, I'd like to thank all the people that put us up and put up with us on our cross-country trip. If there were any better friends around, one would be hard pressed to find them.

Now, on with the show. The new bands on the scene now outnumber the broken up ones. Making impressive debuts in the past month have been: KING FACE (ex-SLINKEES & ex-S.O.A.), BEEFEATER (ex-RED C, ex- HATE FROM IGNORANCE, and ex-UNDERGROUND SOLDIER), and JET BOYS (featuring ex- G.I. Mitch Parker). Of these bands, KING FACE comes closest to being called traditional D.C. hardcore. BEEFEATER takes a funkier, jazzy, metal approach and do a fine rendition of JIMI HENDRIX's "Manic Depression". JET BOYS are poppier, and reflect a strong VELVET UNDERGROUND influence.

The late PUDWAK leave us with a cassette release on DSI/WGNS. UNDERGROUND SOLDIER recorded before they broke up; not sure yet if it's coming out. VOID's future is in doubt since guitarist Bubba just played his last show with them. The band has yet to find someone to release their almost year- old demo.

The amount of recordings due out since the last report is staggering. Dischord have released a compilation of some of the early singles on a 12" LP. (TEEN IDLES, S.O.A., GOVERNMENT ISSUE, & YOUTH BRIGADE). All of you who've been dying to get these records better do so now, since this too will undoubtedly disappear soon. Also planned is a 3-song MINOR THREAT 7" featuring their last new songs and a well done rendition of the STANDELLS' classic "Sometimes Good Guys Don't Wear White".

Fountain of Youth is busy at work on records by DOVE and MADHOUSE (who have a new bassist now). R&B Records is in the process of putting out a LP by local

faves 9353, and are working on an EP by GRAY MATTER, due out in late winter.

Local metalheads, the OBSESSED, are due to have an LP out soon, as are the MEATMEN, who are reportedly working out a deal with Enigma. While on the subject of West Coast labels, REPTILE HOUSE are apparently flying out to L.A. to record for Mystic. SCREAM's long-awaited EP is slated for release through Rough Trade.

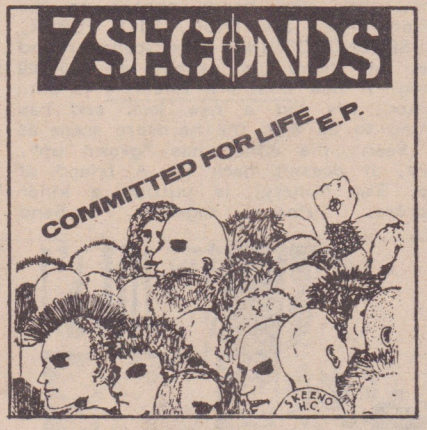
BRAILLE PARTY are out with a record soon, and HR are/is supposedly outting out some vinyl as well. The long gone NUCLEAR CRAYONS have released another record. GOVERNMENT ISSUE is due out with yet another record!! THE 400, D.C.'s newest pop sensations, have recorded a demo. Also recording is Baltimore's answer to JOY DIVISION, GRAY MARCH.

Some bands thought to be long gone will be resurfacing soon. OUTRAGE will bring back their go-go/reggae stylings after a noticeably long lapse. Also back after a 10-month absence will be a regrouped SECOND WIND.

New fanzines also seem to springing up all over the area. The first, Boogins (P.O. Box 9728, 4005 Wisconsin Ave NW, Wash. DC 20016...$2.25 pp), is an impressively well done collection of comics by local artists. It's put together very professionally, and makes for amusing reading. More conventional zines covering the music scene are W.D.C. Period (P.O. Box 56047, Wash. DC 20011) and Metrozine (9406 Hale, Silver Spring, MD 20910). Both do a good job of covering all local bands and managing to come out regularly. Truly Needy (P.O. Box 50440, Wash. DC 20004) still does the best job of covering bands and should have a new issue out any day now. Feel free to write to any of these mags to find out what's going on...or just order one. On this note, I bid farewell until next issue.

Bert/ P.O. Box 25054/ Washington DC 20007)

JACKSHIT HICKTOWN



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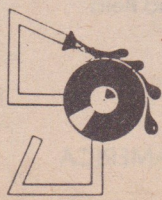

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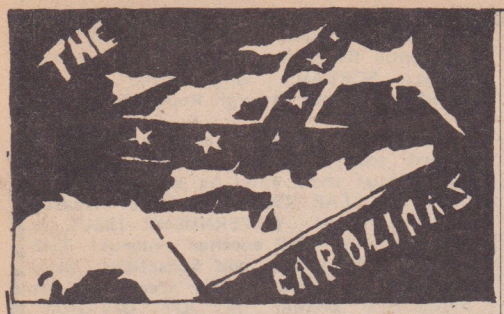


Well, Raleigh has really been hopping since last spring, when Reed (C.O.C.) and Simon Bob (UGLY AMERICANS) began putting on shows at some local halls around Raleigh and Durham. As a result, a lot of out-of- town bands have come through.

On the local front, CORROSION OF CONFORMITY got back from a North American tour in August, and their LP, Eye For An Eye, is almost sold out of its second pressing. Look for a new 5-song 12" out in a month or so. I've heard the tape and it totally blows the album away. A line-up change is evident though, with

rumors of Eric, the singer, being out. I guess we'll have to wait and see. You can contact them through No Core Records.

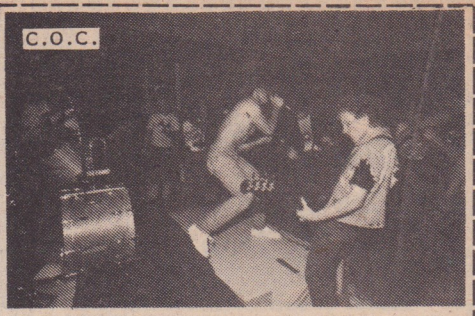
UGLY AMERICANS, from Durham, have a new LP hot on the racks now. It's called The Dream Turns Sour. It's pretty good, but since its recording last spring, they've improved incredibly! They're starting to play out-of-state now, so watch for them. Oh yeah, ask to see Simon's tattoos (watch out Henry). The UGLYS have their own label, Discipline, which will be putting out the U.N.I.C.E.F. tape. That band, now defunkt, sounds like a mixture of D.R.I. and speed!

A NUMBER OF THINGS, from Chapel Hill, have a tape out through No Core. It was recorded at Inner Ear in D.C., if that means anything. Thrash'n'roll all night long, guys. Hopefully, they'll be playing out more.

A couple of bands that formed and broke up in the last few months were U.N.I.C.E.F., F.V.K. (a band with an all-star line-up that included Ricky of NO LABELS, Bill and Marvin and Lor of @ TEAM, and Ben of A.N.O.T.), and A BAND WITH NO NAME (very original with very intelligent kids). SACRED COWS still rear their cute little heads every once in a while.

While these bands disappear into the ruins, some new bands appear on the horizon. They are THUD, WILL POWER, and SECOND COMING. The scene around here, at shows, is usually at 150-200 strong. A new Southern Lifestyle is out. It sux. It's got a new look and has nothing to do with the hardcore scene at all. Seems the editor has "grown up". Sorry, it doesn't hack it. A friend of mine, Sam Monety, is putting a killer hardcore zine together. Send anything--art, poems, pics, band shit, scene reports--if you want to be in it. Send all stuff to the address at the end of this report. Help. please. The sooner the better.

Any bands wanting to play Raleigh should call Reed Mullin at (919)833-3334 or (919)755- 1254. If you need a place to stay, we can put you up for the night. No Core Records/ P.O. Box 5091/ Raleigh, NC 27607.
Scott Williams/ The Ashe Hole/ 115 Ashe Ave/ Raleigh, NC 27605.



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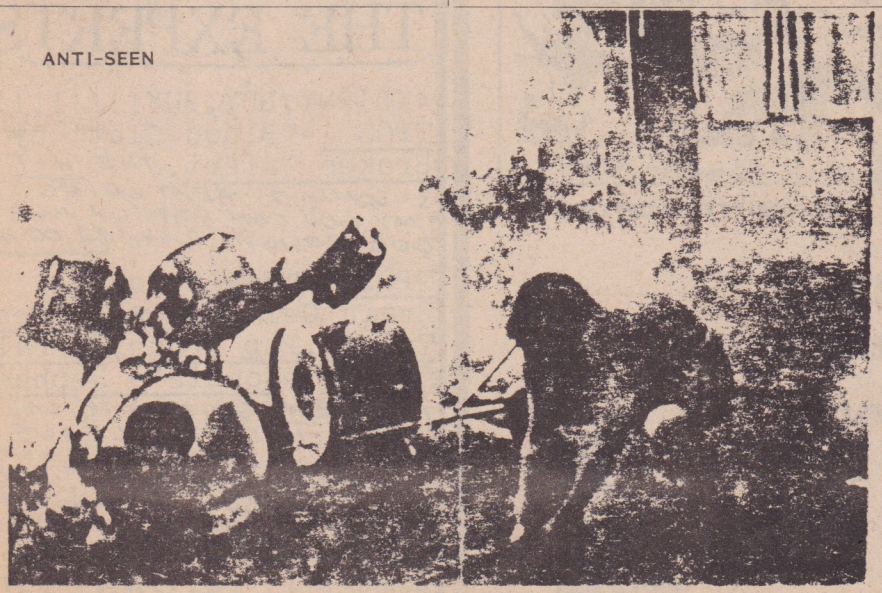

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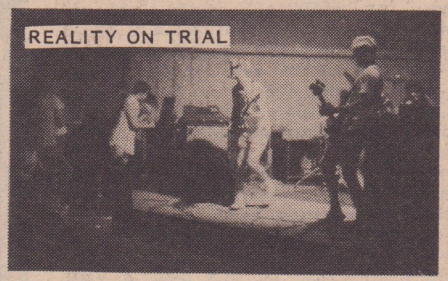
Since the last time I wrote, things have picked up considerably across our southern end of the "Dream State". I don't know why I never hear of anything from the North side.

There are new places to play in New Orleans (Dream Palace), Baton Rouge (Jacy's), and Lafayette (the Warehouse, and John's). Wow, a Tri-City Allegiance!

There was a "Rock Against" concert (Oct. 26) in the street off of campus in B.R., with a variety of sounds ranging from Noize, Punk, HC, RnR, and Reggae--far too many bands to remember. There were also 2 speakers. One explained about what's really happening in Nicaragua and how our tax money is being used by Reagan to support more exploitation in the name of progress (corporate). The other speaker dealt with women's rights, and the fact that the female population (53%) is a majority minority.

Bands remembered: NO MORE FUN, who were fierce and hungry after a 1 month layoff. A really good show! I didn't see any slack, and Sloan was bellowing out the vocals at full force with the wall-of-sound guitars and drums beating out savagely. BURNT ECLIPSE stole the show, as far as I'm concerned. They have a new bass player, and this unit really kicked my ass, with screamin guitar solos, savage thrash attack on drums, blatant vocals really working the crowd up. They almost stopped the show for everyone, cuz they didn't want to stop playing after their allotted time was up--too much momentum. REALITY ON TRIAL: this was not our night. We had a hard time hearing each other, and by the time we had our shit together, our alloted time was up. There were other bands, but due to having to move equipment, etc., I missed out.

Other bands in Louisiana: GRAVEYARD RODEO (from New Orleans, and I haven't heard them yet), BUNGHOLE SKATERS (from Hammond).



SCARED STIFF (from Hammond), there's There's a new zine from the land of The Have Nots (old zine). If S.S. is ready to link up, we'll have a Quad-City Allegiance! Plenty of local shows in months to come in Louisiana, so all you bands, contact these addresses for info on bookings, lodgings, etc.:
Lafayette-Sore Head Productions/ Rt3 Box 210A/ Crowley, LA 70526/ (318)237-4873, ask for Larry.
Baton Rouge-NO MORE FUN/ George Brown/ 712 Anvil St/ B.R., LA 70808.
Hammond-BUNGHOLE SKATERS/ Geoff Cry/ P.O. Box 1704/ Univ. Sta./ Hammond, LA 70402. Or try Scared Stiff zine/ P.O. Box 2603/ Slidell, LA 70458.
New Orleans-Null n Void zine/ Karen Barranco/ P.O. Box 24002/ N.O., LA 70184.
christopher Cart/ REALITY ON TRIAL/ same address as Sorehead Productions.

REALITY ON TRIAL

NORMALCY

I try to count the things
different in me!
Before I fade to mediocrity!
Looked inside and what'd I see?
There's something wrong with me!

Difference stands alone!
Deviate from the norm!

Here comes someone telling me!!
I'm the one to set you free!
Let me tell you what I see!
More, more and more Normalcy!!

Difference stands alone!
Deviate from the norm!

Everyone's tryin' to find thier place.
When we all belong to the Human Race!
I'm busy tryin' to hide my face!
Tryin' not to leave a trace!

Difference stands alone!
Deviate from the norm!

FIND YOUR "SELF"!!!

CAMOFLAGE

It's just a simple guise,
clothes that I wear!
Clothes that don't reveal,
whats really there!

Pick & choose
This guise
That guise
You loose!

What you have on,
I don't really care!
It's really easy to
change the clothes you wear!

Pick & choose
This guise
That guise
You loose!

LACOSTE

Izods or punk spikes,
trendy wavos or old burnouts!
You can't tell a book by its cover,
open it,if you have any doubts!!

Pick & Choose

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It's the natural selection,
cutting out the middle section!
Is it the Medium or the Message?
Commerciallity guarantees no
safe passage!
We've sold ourselves to others
yet we're dying to be Free!!

NO more medium for the masses,
total separation of the classes

To Those Who Gave Their Lives
JIM JAM at Jonestown

In a thousand years or so,
they'll all be followers of
REV. JIM JONES!
He will be the new Messiah!
The very Spirit of their Fire!

Listen to the Legacy!
Exile & 900 dead
From this country,
to a foreign land!!

He has all the makings,
of the next jesus christ!
After history & time,
has distorted all the facts!

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From this country,
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WORKING IN the Tri-City Allegiance. We Need touring bands to con tact us Now for the future

Please give as much notice as possible!

MONTREAL-Here's an overdue (so it's long) scene report considering everything that's been happening. Good and bad news after a great summer-first, unfortunatly we lost our hardcore venue-Cargo-in late August after having it for every Monday night since last Nov. This was a really successful effort cause it was completely run by us on those nights-the accounting, D.J., sound, the door and even the bar and all the profits (almost every show) went into a damage fund-which fortunately was only needed a couple of times. On that note, its our turn to complain about the EXPLODED- Wattie Wanker broke a $190 mike when they played here and Zabo the promoter for that show didn't get a cent back from them so we had to pay for it with money we didn't even have at the time. So Fuck Off EXPLOITED!! Other wise we had a lot of great shows there, bands seeming to and saying that they really liked the crowd (including no violence and plenty of slamming) and atmosphere and that they didn't want to leave town after! Anyways we lost the place partly cause of financial problems, not because of us though, we kept it open as long as possible, but because the club (a new wave/alternative venue) had no business the rest of the week. It wasn't "in" any more for the trendies. Mostly though we were having a lot of problems with the pigs hassling people for hanging outside. This wasn't a problem until June when half the club was outside "menacing" pedestrians and everyone was begging for money. It wouldn't have been a problem except the club was downtown on a strip with a lot of bars and stores with a lot of touristas therefore a lot of complaints. We told everybody over and over that if it continued that for sure the cops would close the place and after 3 months of this turning to arrests and beating they did.

In the meantime we have a couple of bars that book shows sometimes-The Station- a suburbian bar, Station 10-a downtown pub, and Les Foufouns Electriques (the Electric Ass!!) a artsy, trendy, gay, reggae, h.c. club in the red light district.

S.C.U.M.

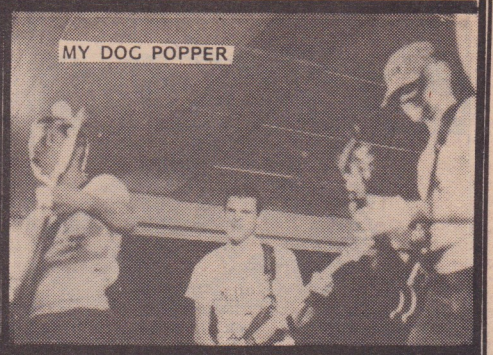
Also for big shows (500+) we have a church hall where we had Freedom '84 which was a benefit for a compilation album. During the day we had people selling t-shirts, clothes, hair dying, tattoos, etc., plus a sing-along with Parker (guitarist for A.T.V.Z. and so many other bands) and at night there were Montreal bands-the ABSURDS, ASEXUALS, MORBID SIESTA, and out of town bands DIRECT ACTION (Toronto) and PORCELAIN FOREHEAD (Ottawa). It was a great success, fun, and paid for the album which has just been released. It's got 11 groups-half alternative/noise (?!?) and half H.C. featuring the bands mentioned above- the ASEXUALS-great older style punk with sing-along choruses who already have a single, ABSURDS-H.C. thrash, plus FAIR WARNING who are getting more and more intense everything they play and on record Slyvain's voice is so great, almost like Springa of SSD with a french accent. They should have a single out soon. GENETIC CONTROL are a really great live band with their incredible guitarist Rob (Uncle Larry rules!) and on this compilation they truly shred, and they've now just released a 4 song E.P. that's killer! Also on this disc is VOMIT AND THE ZITS, one of fave live bands

FAIR WARNING

Photos by Cynthis Poirier, Colleen MacIntyre, Steve Sechi

with Dave Javex singing. It would be unfair to describe this band except to say that nobody slams cause everybody's watching Dave. He's the first person I know to break to H.C. (more like break your face actually!). By the way DIRECT ACTION on this album really shred!! And next is NO POLICY with one song on the album and also they will be the first North American band to have a tape put out by Bluurg and eventually a record. Dick of the SUBHUMANS called their "hit" "Swamp Pig"-a H.C. blues song (with harmonica even!)-"weird but wonderful."

Other band news-UNRULED have broken up after releasing a 45. Cory the singer leaving and their drummer Louie joining GEN. CON. and certainly last but not least is MY DOG POPPER, a band who are completely embarrassing to some but to others (like me) thing they're pretty intense with 2 bass players, 1 (or 2) guitars, singer, drums (sometimes), and since the second show (sorry-performance), a music processor from a ghetto blaster, a T.V., styro foam mohawks, etc. with anywhere from 5 to 11 people on stage. What can you say about a band that gets a 100 of the audience to


MY DOG POPPER

NO POLICY

get into a lotus position and "oom" for 10 minutes on top of a droning back-beat for a song called "Punks for Vishu"? Other hits are the theme from Love Boat song by one bass player with no music (believe me it's horrible) and "I Lost My Job to a Guy Named Gino" which should be on an upcoming MINUTEMEN complilation. Last time they played I laughed so hard I had a sore jaw and a head ache. Oh-of course there's S.C.U.M.-Montreal's longest lived band are not broken up despite rumors and will be playing soon and should have a record soon (?-please?).

Other bands to mention-LEAGUE OF DEAD POLITICIANS, VIOLENT MEALS, TOP RANKING (ska/reggae). Also for you skaters-there's a huge half-pipe here!

Anyways-enough rambling. Just to say even with no regular venue we still got a great scene here that we can be proud of. So any bands on tour if you want to play here-call or write Glenn Grant/(514) 684- 7518/16 White Oak/ D.D.O.,Quebec, H9B IK3, or Zabo (514) 849-0092/ (514) 849-0092/2108 Bluery St./Montreal, Quebec, Canada
Cave man/5981 5th Ave/ Montreal, Quebec H1Y 214

DIRECT ACTION

GENETIC CONTROL

GENETIC CONTROL

Amongst the new breed of hard-hitting power peddlers from Canada are GENETIC CONTROL, a tight 5-piece wall-of-sound dedicated to breaking down barriers between the so- called "classified kinds of music". "We don't want to be classified into just a certain kind of music because that limits you to one sort of scene. If people say you're a 'hardcore' band or a 'metal' band or whatever kind of band, then what kind of a chance do you have to reach as many people as possible? I mean, if there's a message to tell, doesn't it make sense to spread the word to as many people as possible? We just want to play music to and for the people that like the kind of music we do, regardless of who they are or what they do.

The main theme is anti-ignorance, anti- self centered ego-tripping bastards that feel they have the sole right to a form of music because they look more the part. After all, you listen to music with your ears, not your eyes. It seems to us that the whole trip here should be the sounds, and not the latest fashion-oriented trend. All kinds of people bitch and yell about how they want respect and it shouldn't matter how they look in the scene and outside. Regardless of how anybody looks--mohawk, skin, spiked, or whatever. Then you go to a show and people check out hippies and so- called straight looking people and say "what the fuck are they doing here. Let's get 'em!"

We have been force-fed these attitudes from our surroundings, and the way the world functions in general. So, when people claim to be well-informed, socially aware individuals, they should think it over first. Expressing yourself in the way you feel is very important--- no matter how bizarre, as long as you don't step on anybody in the process. After all, being different, looking different, is a vital part of a person's self-expression, except when people try to shove a look or theme on you because that's what a group prefers to something else.

To GENETIC CONTROL, a tight all-out attack of powerful, high energy, positive, aware real music is the priority. The band also uses props and costumes to convey hard- hitting messages that would perhaps be overlooked by those who just skim the surface at most of the shows they attend (which are more of a social event instead of a positive release and consumption of ideas). It seems that in this day and age, people tend to, more times than not, jump right to conclusions or judge a book by its cover. This will, and always has been, the downfall of any planned attack or any underground movement.

GENETIC CONTROL, like a lot of other bands, have had setbacks which have hampered their attack of original ideas in the form of mega-watt forward motion blasts, although things are due to change. After the band stops singing the ol' "ain't got no money" blues, they will be releasing a 12" LP, hopefully in early 1985, to be followed by a tour in the early summer. Transit strikes, no places to play, and cancelled gigs in their home town of Montreal have not exactly favored mass exposure for those young bands looking for a place to play to kick out noise and have a good time. Montreal has never really been known as the world capitol of hardcore bands, but with the release of Primitive Air Raid, a Montreal compilation album (featuring most of the area's best HC bands, including GENETIC CONTROL and their teen anthem "Suburban Life"), perhaps things will change.

Another setback was the broken leg suffered by "Polio Elvis", GENETIC CONTROL's singer, during a show. Due to the band's dedication to their music, they finished the set with Polio propped up on a speaker cabinet. Other band members include "Dick Pagent" bass, "Teen Hunk Rob" guitar and total appeal, "Duke Crystal" guitar, and last but always late, "Late Lewis" drums.

Since the recovery of broken bones, no equipment, etc, GENETIC CONTROL have released a 7" 4-song EP entitled First Impressions. This low budget homemade product may be purchased for $2 (US) or $3 (Canadian) through Generic Records/ 2108 Bleury/ Montreal, Que/ Canada H3A-2K3.

Teen Hunk Rob says: "The name GENETIC CONTROL was chosen by opening the yellow pages and throwing a dart at it and that's what we came up with."

Polio Elvis says" "That's not entirely true. The name was taken from a book by Aldous Huxley entitled "Brave New World". It's about subjecting us to the absolute highest form of social control, the almighty system capable of doing unlimited good or bad, depending on the channel of energy chosen"

GENETIC CONTROL

NINETEEN EIGHTY-FOUR

Big Brother is watching; he controls and manipulates you
Can't you see what's going on. Here today, tomorrow you're gone

Chorus: So now you feel safe 'cause you're controlled
So free just doing what you're told
It's great to have a reason to exist
Not a person but a number on a list

So go to work and don't complain; you're not paid to use your brain
Don't ask questions just do your job and fit right in your little slot

Chorus: So go to work and do your job then watch TV and cease to be

Well they know what's best for you: Government, industry, religion, too
They use you up and spit you out; it's 1984 without a doubt

Chorus: Big Brother is watching you he knows about everything you do
Just fit the mould and you'll be fine; living for them what a waste of time

BRAVE NEW WORLD

Brave New World's a book from 1931
Aldous Huxley knew that one day the time would come
When they would design people for a pre-programmed human race
Each unit has its function; each worker in his place

Chorus: Conceived inside a test tube to suit genetic control
They make you how they want 'cause it's the brave new world

It's on the way; it's here to stay; just open your eyes
Artificial insemination is always on the rise
You can pick the child you want; sure it's nothing new
Just pay a few thousand bucks and wait a year or two

Chorus: Just fill out the questionnaire: What kind of nose, what color hair
Which emotions, what weight, how tall. Take your pick they make 'em all

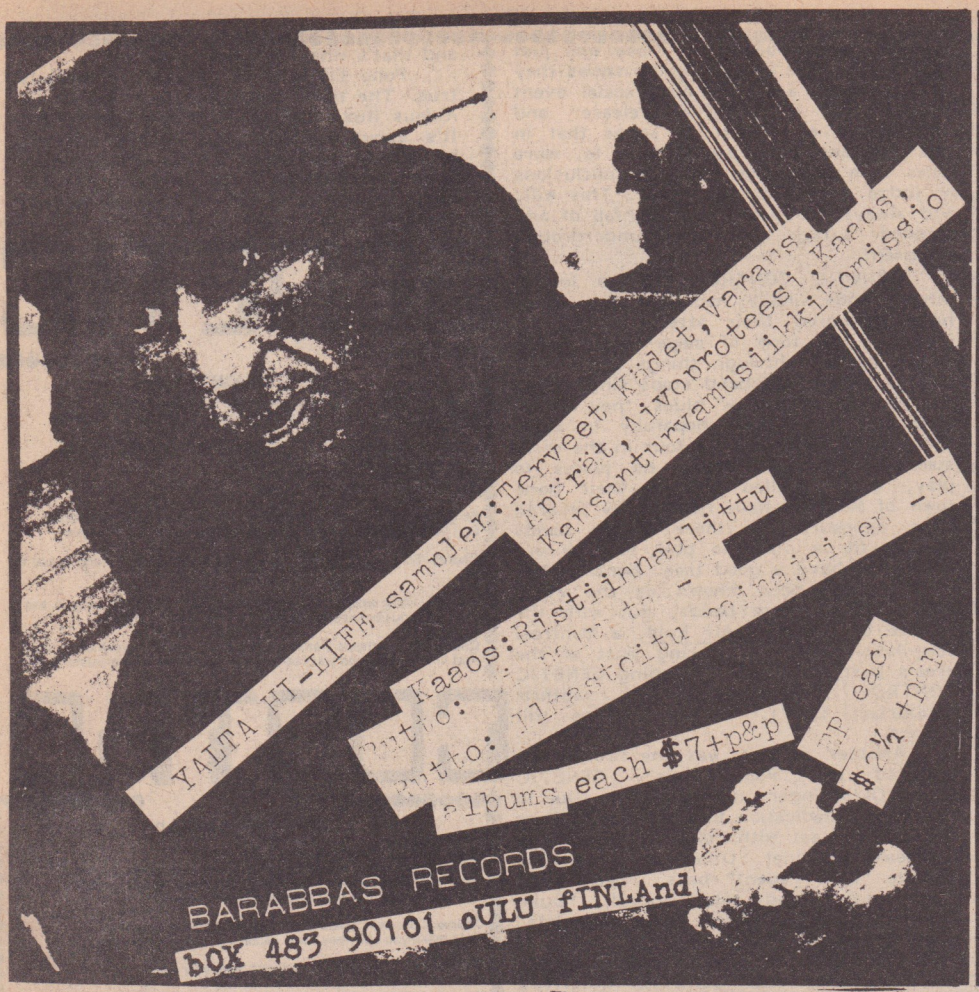
They make four standard models to perform a certain task
They run them through some basic tests to see how long they last
Each model must be perfect just like a machine
Man made human robots to serve the American dream

GENETIC CONTROL songs deal with reality. Each song is in the form of a short story depicting people and situations as we see them, and not as others would like us to see them. Some songs are cries for justice within our own system, like "License To Kill", the story of a carpet layer shot to death from outside his hotel door while he lay asleep in his bed. Another case of mistaken identity. GENETIC CONTROL stay away from preachy, overemphasized crises that are drilled into your head-type themes that leave no room for a sense of humor or challenging wit, not to mention sarcasm.

The band members range in age from just over the drinking age (18) to just over dirty old man (59). He's our dad.

Polio E:"Someone asked me if we were a drinking band, cause I was drinking a beer. So I said we like to drink liquid like most people when they're thirsty. Some people are just thirstier than others, and some are less fussy than others. In that case, we could've been a mohawk band at one time (when Teen Hunk had one--see pic). We plan to put out a pamphlet called "Definitions, Classifications, and How They'll Work Best For You."

As far as what music the band likes: "We like what we like, and 'good' and 'bad' have nothing to do with it. You like what you like and nothing else matters. If you had to put GEN-CON in a category between good and bad (forget all the other bullshit), they'd rip your socks off without a doubt.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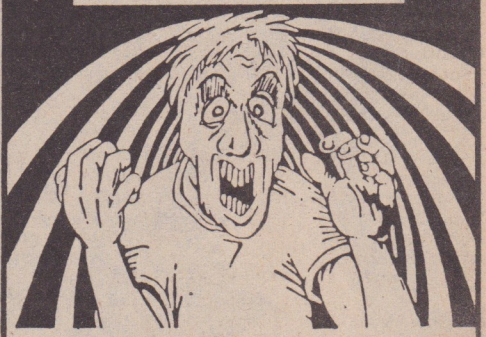

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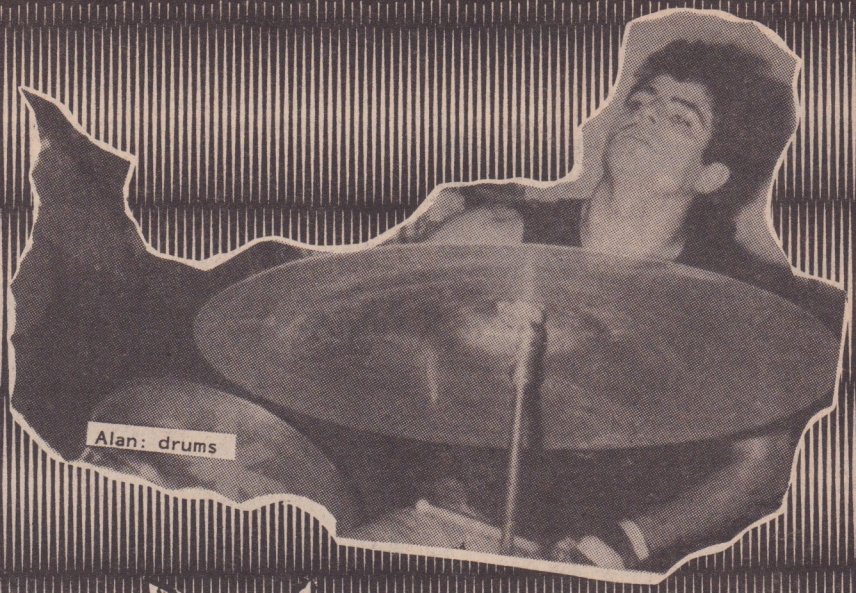

Alan: drums

Cejas: guitar

Jorge: vocals

Remen: bass

MRR: HOW AND WHEN DID YOU FIRST GET STARTED?

J: We formed in the end of '81. Our motivation was to cry out all our nonconformity with this fucking shit system.

MRR: WHAT DO YOU THINK ABOUT DRUGS AND ALCOHOL?

C: I think it all depends on the way you take them. If you have control of what you're taking, then it's OK. But when people loose control, then it's not. Personally, I don't use drugs, but I do like alcohol.

MRR: ARE YOU ANARCHISTS OR PUNKS?

J: We are just human beings. We are rebels and are united. I'd say we do have some anarchist tendencies.

MRR: WHAT DO YOU THINK ABOUT CRASS AND THE EXPLOITED?

C: I think both of them are too rigid in their beliefs, and that little details get them into big disagreements. We don't need labels, we need peace and freedom.

MRR: WHAT ARE YOUR LYRICS ABOUT?

A: Our songs are about the many things that happen to us in our lives. We have songs about cops, animal abuse, imperialism, and our disagreements with how the world functions. ("Fuck the System" and "Death to the State")

MRR: WHAT'S THE SCENE LIKE IN YOUR AREA?

R: It's not too big, but is growing. There needs to be more Mexican punk bands though. At the moment, we're the only functioning band in the region.

MRR: WHAT ARE YOUR POLITICAL VIEWS? A: We try to make people open their minds. But we don't give a damn about political parties. We need justice for all poor people all over the world. To Reagan and the U.S.S.R., we say "Don't make missiles; make food".

J: If you really want peace and freedom, then you must strive to be honest, responsible, sincere, and cooperative ("It's The Only Way To Freedom").

A: We all need to become more conscious. We want to convince others to become conscious too ("Human Beings"), to respect each other. That never hurt anybody.

For more information about SOLUCION MORTAL, Tijuana's scene, fanzines, tapes, etc., write to my zine, Universo Suburbano, c/o Boonz, Fracc: Costa Bella #923 Ave. B, Ensenada, B.C., Mexico.

OK, here's the latest bunch of rumors, half-truths and gossip from England. Well, where can I start? IRON MAIDEN just put out a new LP--it's dross; also, VENOM are doing a new LP called Possessed. Should kill everything in sight, but I guess they're getting more refined now. On the pop front, BRONSKI BEAT are great, making unpretentious dance music with intelligent lyrics. "But what about Punk?', I hear you cry...well, I'll tell you. Captain Sensible has left the DAMNED, but they got a replacement and carry on. CHAOS U.K. have come back from a long absence, with a new line-up, to release their second LP, Short Sharp Shock. It's great, like "No Security" type stuff. Like their mates DISORDER, CHAOS U.K. have finished all involvement with the large Riot City label, and moved to a new grassroots label, Children of the Revolution Records, run by their drinking pal and cider millionaire Ten Gallon Tim, who does a zine of the same name which is brilliant (Tim/ C.O.R./ Box 333/ Full Marks Bookshop/ 110 Cheltenham Rd/ Bristol/ England). POTENTIAL THREAT, XPOZEZ, and FAMOUS IMPOSTERS all have EPs lined up on C.O.R. too, and with even more after that, it promises to become one of the best labels in England.

Staying in Bristol, ONSLAUGHT are gaining in popularity now, with their metal-thrash sound being likened to BROKEN BONES with intelligent lyrics. They just got a new vocalist, and it's a fair bet they'll be popular worldwide in 6 months. Expect vinyl in Jan. '85. Further north, near Stoke, PLASMID are currently lacking a bass player. They put out a killer tape reminiscent of early ANTISECT, but have yet to play a gig. Also, they're changing the name to DEARTH soon. ANTISECT themselves got a new bassist from a band called FACEACHE, and showcased their new heavy VENOM-like sound at a gig in Luton with KARMA SUTRA (brilliant) which was sadly marred by a handful of racist individuals with no hair, and someone got stabbed. I've heard of similar racist-motivated trouble in other cities in recent months--I sure hope it's not a growing trend again, like a few years back.

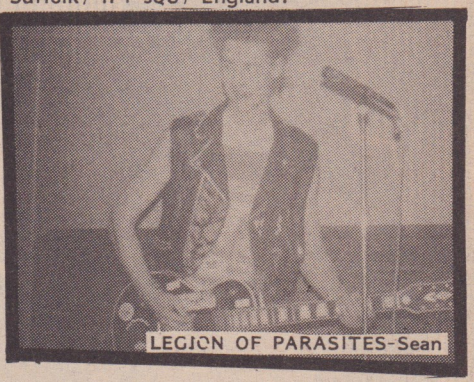
Crass Records have released the 3rd Bullshit Detector double LP, and will closely follow that with the fourth. These are always good representations of U.K. grassroots punk bands, so check 'em out. Pax Records is folding soon, and Marcus F is leaving the country...this is due to threats of violence by Wattie and his bully boys who claim, wrongly, that Marcus still owes them money for their LP. I think the bands with releases planned on Pax are forming their own labels instead--MAU MAUS, ANTISYSTEM, AMEBIX.

ONSLAUGHT-Steve

There seems to have been a shortage of new thrash groups making vinyl appearances in recent months, but 2 bands just made their debuts: POST MORTEM from Skegness, have been compared to early VICE SQUAD, but have a much faster sound; and PICTURE FRAME SEDUCTION, from Wales, who's EP is reminscient of early G.B.H., but lacking in powerful production. Both these releaes were on newly set-up indie labels, an encouraging sign.

Very soon there will be EPs from ENGLISH DOGS, FIEND, and S.A.S. ENGLISH DOGS, their contract with Clay records having expired, release a 12" on Rot Records, which will be very metal-thrash inspired. FIEND's EP is destined to become an indie classic--powerful tunes, neat little solos, and hot production topped off with a vocalist who could pass for Wattie any day. All proceeds from this will go to animal welfare charities--very worthy sentiments from FIEND! S.A.S. are bringing out a completely self-financed EP (quite rare these days--most bands are still financed by a well-off friend or local would-be record company presidents). They play 2 styles: fast Finnish-style thrash, and slow oi-type chant stuff. I think they recorded prematurely, but could be great in a year.

On to tapes. GENERAL DISASTER, who exist only in the studio, put out a devestating tape of ultra-fast metal. They're punks who are metal-influenced, and put it out as an experiment. Interested? Write to Dave/ 23 Farm Rd/ Lodge Farm/ Dudley/ W. Midlands/ England. Coming soon will be the Leave Your Ears Behind tape by the STUPIDS, a young U.S. hardcore-influenced outfit. They remind me of MINOR THREAT, and are the first U.K. band I've come across with such a totally U.S. attitude. Hopefully, the first of many. Contact Tommy/ S. Warrington Rd/ Ipswich/ Suffolk/ IP1 3QU/ England.


LEGION OF PARASITES-Sean

Lastly, 2 people here are doing projects and need worldwide contacts. Sean, guitarist in LEGION OF PARASITES, seeks thrash/hardcore bands from all over for a worldwide comp LP to be released on Fight Back, through Jungle. All bands send tapes, lyrics, info to: Sean/ 59 High St/ Pavenham, Bedford/ England MK43 7PE. Also, there's a large- circulation zine called Feedback coming out here soon. It will deal with worldwide hardcore. Scene reports are needed by: Shane/ 2 Montrose Close/ No. Hykeham, Lincoln/ England LN6.

Well, that's all the news for now. Oh, I almost forgot to mention the British government nearly all got assassinated by an I.R.A. bomb! Shit! Dig

P.S. I'd like to say that I've started a distribution service and mail order devoted to spreading the worldwide hardcore message. Anybody interested to exchange 15 copies of their EP/LP for an equivalent number of U.K. hardcore releases, get in touch! That's it. Dig/ 42 Hazelwood Rd/ Nottingham/ NG7 5LB/ England.

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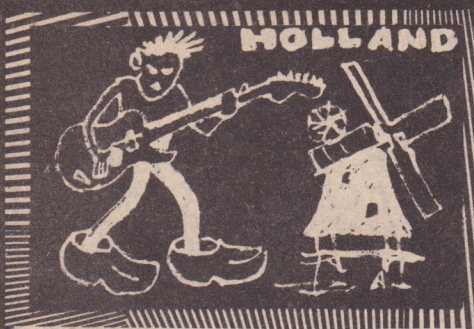


PANDEMONIUM

By Erik Palmers

PANDEMONIUM is a hardcore band from Venlo, a town in the south of Holland. They've been around since October of 1981, and have not changed personnel at all. They have a tape (The Pandemonium Affair), an EP (Who The Fuck Are You?), and an album (Wir Fahren Gegen Dreck) out. They are: Rowdy, 18 (drums), Danny, 17 (guitar), Peter, 18 (bass & vocals), and Mat (sound) and Jack/Wiel/Ger (transportation).

MRR: YOU'VE EXISTED FOR 3 YEARS NOW. ANY CHANGES MUSICALLY?

P: As far as the style of music goes, no. But we can all play better now. The songs are much better and more complex now, not just 4 chords as they were originally. It has to be interesting for us to play.

D: First, Peter and I played together, until I got a drum kit. Then Rowdy came along, and had to learn how to drum. He still has to, by the way (laughter).

MRR: WHO WRITES THE LYRICS AND WHAT ARE THEY ABOUT?

P: I do. And they differ from song to song. Some of them are personal, but most are political.

R: Danny and I don't really know how to write lyrics. I try, but don't get farther than 4 lines.

P: When we started, most of the lyrics were written in German, because I think that language sounds real tough. Recently, I've written some in English, or sometimes a mixture of English and German. Grammatically, it isn't always right. But that doesn't matter as long as it sounds good. So I have a kind of my own language. I don't write songs in Dutch anymore.

MRR: DOES PANDEMONIUM HAVE SOMETHING TO TELL PEOPLE?

P: There are a lot of things that have to change, but that won't be easy. First of all, you have to try to change things in your own surroundings. We urge people to 'think'. But most especially, we're fighting against fascism.

MRR: THERE ARE TWO PEOPLE OF 'COLOR' IN YOUR BAND. DO YOU EVER GET RACIST REMARKS?

D: No. Sometimes there are skinheads who look real mean at us, but if you don't pay attention to them they won't bother you.

R: We do get some negative reaction though because we take such a clear stand against fascism and racism.

MRR: HOW OFTEN DO YOU HAVE GIGS? AND DO YOU HAVE ANY PARTICULAR DEMANDS, SUCH AS DOOR PRICES?

R: We do about 5 gigs a month. The door prices have to be low. The highest price so far has been about $2.50. We also pat attention to what other bands we play with. We once played in Arnhem at a festival with a fascist skin band named ARNHEMS GLORIE. We didn't know they were a fascist band, because just being skinheads didn't automatically make them fascist. But now we want to know who else is playing.

MRR: WHAT DO YOU THINK OF THE PUNK SCENE IN HOLLAND AT THIS MOMENT?

P: I don't talk about the punk scene anymore. I don't like people pretending to be punk just to get drunk every night. Why do they go to gigs anyway? They get so drunk they don't see much of the bands, and then easily get into fights.

R: That's one thing I really hate!

P: So, I'm not interested in all these people who are talking about if "punk is dead" or not. I just go my own way.

MRR: HOW IS THE SCENE IN VENLO?

R: Very good.

P: The people here are not always drunk.

R: Fortunately, the people realize that if you want something, you have to go out and do it yourself.

D: There are two other bands here: DISGUST, who are very good, I think, and are going to put out a demo; and DELIRIUM. And there is a zine here called Piss Off.

MRR: WHAT ELSE DO YOU DO BESIDES PANDEMONIUM?

R: I sleep a lot.

P: Smash the windows at McDonalds. We have our own club called V.H.C. (Venlo Hardcore Club). It's a squat, and there's about 25 people who maintain the club.

MRR: FUTURE PLANS?

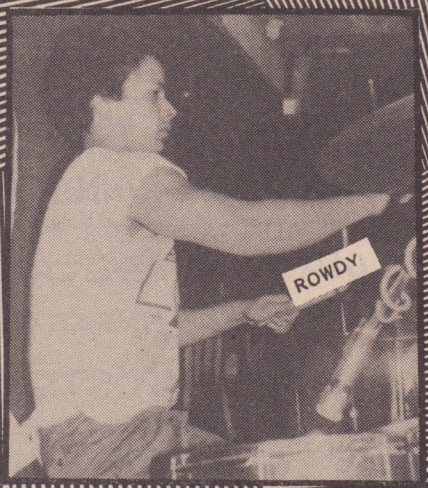
P: I'd like to go tour somewhere. Maybe America. I'd like to leave Holland for a while, to see how it is elsewhere.

R: Do a lot of gigs and stay together as long as possible.

P: We want to do new songs and put out a new single in 6 months.

MRR: ANY PLANS TO RELEASE YOUR LP IN AMERICA?

P: If we can get in touch with the right people. But we don't want to do it with people who just want to make money off us. Over here, we distribute the LP through our friends, not through the 'regular' methods.



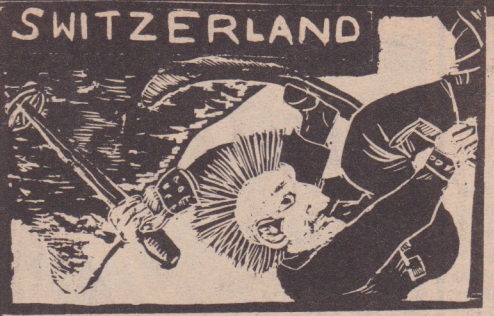
MRR: LAST COMMENTS TO PEOPLE?

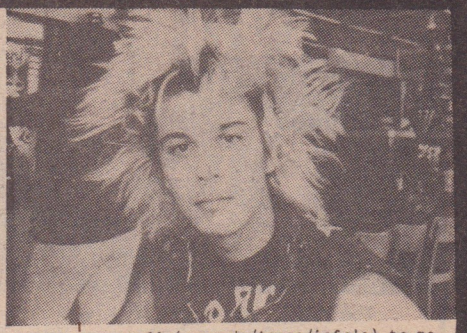
P: If you want to play in Holland, get in touch with people who will help set up shows who are part of the scene--not through an agency like Europop.

Pandemonium/ Postbus 1680/ Venlo/ Holland

Well Folks! Here it is! The record you always wanted but were never able to say the name. The 3M's with TOXOPLASMA, PORNO PATROL THE REST, BETON COMBO und TBC $6.50 (Post Paid) International Money order or cold cash to, DAVID POLLACK WINTERFELDT STR. 36-1000 BERLIN 30 W. GERMANY also distributed by E.F.A. germany

SWITZERLAND





Hi readers of Maximum rock n roll,mommy's best Fanzine
here is a brand new swiss report with many cool adresses.
okay,let's go,from Uster near zurich comes two very hot
bands,first one called "pax Helvetia" ex-members of ME-llo/Victims/
special brews/ second band are SpecialBrews but now the band is
broken up(very sad) THC a very cool fun band broken up since a Year now.
SIDA are a new SkinBand from geneva with a female bass player she had very
big titts says roman.,the same guy with name Roman plans a world tape
sampler with bands from all over the world,please bands/labels send her
stuff to him,he plays also in the worest band in switzerland,called
"Helvet Disord" write for Apocalypse Now,was the editor of his own fanzine
called "POLITROCKER" only one Issue came out.
the adress of this crazy boy is: Roman sutter kappelisackerstr.9
CH-3o63 ittingen/switzerland
Swiss BYO is now formed by SteriL/apocaylpse Now and the rest of swiss
fanzines,plans are Records/tapes and concerts and some more.
GKH change her bass player,roli play now bass,he is a great skater one
of the best in switzerland.
zurich is a centre of the skate MovmentGHK and Contagan are swiss only
skate bands.
more fucking good bands came from Bern(central city of switzerland)
Ausnahmezustand,her sound is like the west german band SLIME a Album
is plan for the near future,other bands are STAHLWILLE,Notzucht,
sacutaire,more positive punk/psychedilic are "deaht body moves" and"eigernord-
wand"(ex.Grauzone)
soviet sex are a very unknow band from central swiss near Lucern.
MASK(ex-crazy) had a Ep made in england,but not out.
Hirnschlag a all girl band from basel,Gnät a psychoPunk band also from
basel
HLM/decontrol/RAK/KOSILI/ all these bands broken up
silvia)ex-mother's Ruin) are now in BLUE CHINA,the band of Rudi dietrich
from swiss first Punkband"the Nasal Boys" but that's history
the gigolo Fanzine is new formed,ABGAS are back in action and put a new EP
out.GNAT from zurich had a very rare ep out,Liliput(ex-kleenex(broken up

hello bands,labels please send your stuff (records/tapes/info's) to me
In editor of Apocaylpse Now(swiss best,greatest fanzine with many readers
in west germany) I write also for west german Fanzines and for the swiss
Magazine "news and Info's" I write about punk/oi/psychedilic/ska/skate/
garage rock/sixtie Punk/tex mex/hardcore/trash/acid punk
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Apocalypse Now is Free for other fanzines,please send your Fanzine to me

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8o26 zurich

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46oo Olten
Club 9
c. hunkeler
p-o.box 138
168o Romont
Nr.1
p.o.Box79
5242 birr
TLB
ueli wurstel
c/o beck
vordergasse 31
82oo schaffhausen

new bands Surf punk from st.gallen the band is
called ADONAI,they played with Insane
from Uk. at a festival.
No Escape is also new for me I dont no
only her bandname.
more bands from Aarau,Bermuda Idiots funny
synti pop punk,duck and cover)no wave sound
die kranken mönche(the sick monks)
Ewix/such-a-touch,it's more avangard music

The End of part two

all by urs/apocalypse now Fanzine

swiss discoraphie
Pax Helvetia "studio+live"(tape)
The ghouls a demo tape with six songs
Thc a tape most studio cuts
Vorwärts "all your lovin" ep
Decontrol"god fuck furgler" (tape)
Abgas "double ep"
"ep"
Bullwix a tape
sly "factory fun" tape
Glueams "live" ep,new edition of this record,very rare
niscast a tape The squirt "in the name of god"(tape)
Negativ "glitter hair creme"(single) MD "zeitmaschine"(single)
von uns für uns(lp/sampler) Attacke(lp/sampler with swiss and austrian
bands. Crazy "no chance" LP and a 4track ep
TNT "kleine nachtmusik" lo inch LP
GHK on Flipside Vinyl fanzine part two
der böse bube eugen "...fährt ins land" (tape) a Mini LP (no title)

christian of Soilant(records Label) do a weekley radio show on Zurichs
alternativ Local radio,send him your records and tapes,more that
3o'ooo hear this radio station,a other radio show is "SOUNDS" with more
that 5o'ooo Music Fans,but they play fucking boring techno or new english
pop,punksongs are very rare the Dj's play only songs of Angry samoans,
Dk's,black flag,meat puppets,bad brains,the show is evryday in the week
two hours,"sounds" is boring send your records/tapes make all punkfans
in switzerland happy,send all your records,all over this fucking World
from USA,italy,holland,germany,australia,south africa,poland,japan
sweden,finland from everywhere

Soilant	SOUNDS	canal 3
p.o.box 146	Radio DRS	martin schori
Ch-8o4o Zurich	P.O.box	nitelstr.14a
	CH-4o24 Basel	25o2 biel

Nervengas play a kind of post punk in a Joy Division style.Ladyshave a
punkabilly band make a studiotape.

adresses of Bands

pax helvetia
a.schmid/thommen
fehraltorferstr.9
8332 russikon

The ghouls
beat wirz
hauptstr.27
4445 häfelfingen

MISCAST
thomas müller
gartenstr.lo
46oo Olten

The squirt
ueli klee
heinrichstr.78
8oo5 zurich

ausnahmezustand
stefan rieder
talbodenstr.29
3o98 köniz

Vorwärts
urs strub
höhenweg94
4444 rümlingen

Abgas
gary sinnlos
forchstr.lo
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System
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im geissacker 47
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Bullwix
chrigi schürpf
speerstr.21
8832 wilen

LesGangsters
christian von dach
sonnenstr.19
82oo schaffhausen

Trotz allen
rain 53
5ooo aarau

chaotik
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hammerweg
824o thayngen

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patric mundt
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more next time
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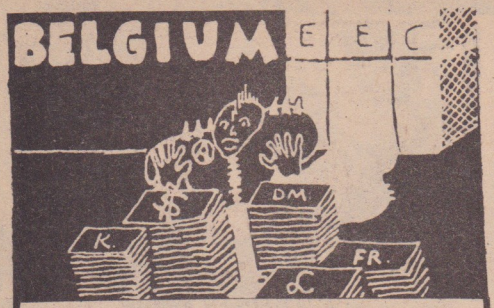
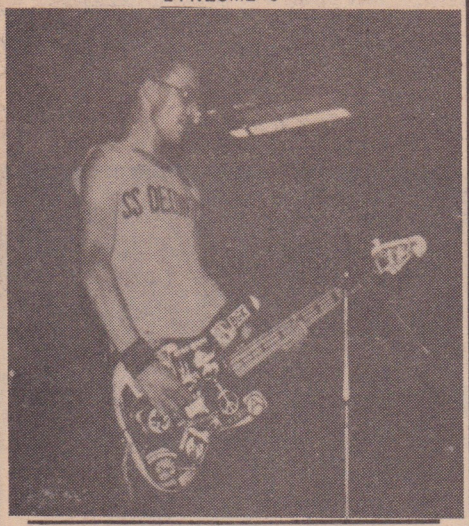


Too long, much too long ago, there was a scene report on Belgium in MRR. So here, finally, is an update. The Belgian scene is breeding some new bands, like: SPONKY BUSINESS, SCHURFT, SONS OF THE POPE, @-STRAND, STICKY VOMIT, XCRETA. A band which has been building up a reputation is CAPITAL SCUM, who play very noisy, ultra thrash (too noisy even). PHLEGM ATTACK seem to be burnt out after one gig. MORAL DEMOLITION and SUBVERSION (where I played bass) have split up, ages ago it seems! Out of the ashes of MORAL DEMOLITION, former guitarist Danny is trying to build up a new, slower band: TRIBE OF MORONS. And I'm trying to get a drummer for my new band, EUROSHIMA.

ZYKLOME @



Lately there have been some new releases in Belgium. A 6-song EP WULPSE from VARKENS (Lewd Pigs), and ZYKLOME @ have finally released their Made in Belgium 16-song LP (on Punk Etc./ Mottestraat 12/ 1870 Wolvertem/ Belgium), which is even better than the stuff on the split EP with MORAL DEMOLITION (which is totally sold out). Another band that totally split up some time ago is SOVJET WAR. They split right after the release of their 7", and their drummer joined COMPANY OF STATE. Maybe you've already heard the LOST LEGION 7". Well,

Stel Photo by Dirk

the only thing I know about about them is that they have a 7" and that they don't answer their mail. I've heard something about them playing a gig...nobody knows any of the members...a ghost band??

A lot of new zines have appeared lately, and I'm proud to say that in Belgium there's only 1 fanzine that isn't political. There are 15 different zines which appear regularly. In fact, even that 1 zine, Extreme Noise, is kind of political. Many of the punks are becoming veggies lately, which shows the scope of awareness growing here. The zine I work together with Bart Steens on, Het Schamdaal, is on its 7th issue, and is still improving (40 pages for only 25 Belgian Francs, about 5¢--cheap, huh?). The DIRTY SCUMS have made a fanzine too, De Waarheid is Revolutionair. The band improved a lot after they got a female vocalist, but she's now left the band. They began back in '81, and have a lot of '77 influences, with lyrics that are most anti- militaristic. Their address is: Rick Steemweg 25/ 8060 Zwevesele/ Belgium.

DIRTY SCUMS

A recent gig with the INSANE (UK) was a success. The gig in Liedekerke with SPONKY BUSINESS, WR3, DIRTY SCUMS, XCRETA, and ZYKLOME @ was good too. But the next day's gig in Antwerpen was a total fiasco. It was fucked up by awful organization. The foreign bands didn't play (the REST from Berlin, and TOXIC REASONS), and the Belgian bands only played half their sets. Only 50 people turned up, including 10 skins, who were throwing darts at members of WULPSE VARKENS. There was no advertising, and I was the only person in my city to even know there was a gig that evening. I'm afraid TOXIC REASONS will have gotten a mistaken impression of Belgium.

CAPITOL SCUM

KEBAB

About 120 people turned up at the XPOZEZ (UK) gig. XCRETA (a thrash band) played, as well as NO NUMBERS (Britpunk), VORTEX (faster than usual, with good guitar work).

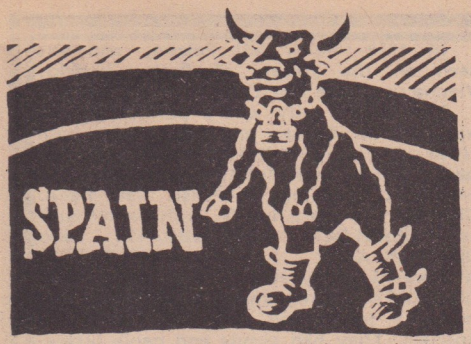
On Dec 22, we're having the first gig in my town in 2 years, with B.G.K. and FRITES MODERN from Holland, and ZYKLOME @. Also, a band I don't want to forget is FIXATOR.

Some political stuff has been put out by Clandestiene Produkties, including a sticker against nationalism, and the release of a badge by our zine. In the future, we'll try to do more stickers and badges, as finances allow.

Any info or records can be purchased thru me. I also do distribution.
Stel/ Parkstraat 202/ 3000 Leuven/ Belgium.

MORAL DEMOLITION

Other useful addresses:
Dirk/ Langendaallaan 9/ 30 30 Heverlee/ Belgium...Bart/ Jennekemsstraat 17/ 2840 Haacht/ Belgium...ZYKLOME @/ Mark/ Cassembroek 3/ 2820 Bomheidem/ Belgium...STICKY VOMIT/ Danny/ Rene/ Paul Bellefroidlaan 29/9/ 3500 Hasselt/ Belgium...TRIBE OF MORONS/ Danny/ Draaiboomstr 27/ 2300 Turnhout/ Belgium...XCCRETA/ Peter/ Langestraat 152/ 1790 Affligem/ Belgium...Clandestiene Produkties/ Stjjn/ Sellekaerstraat 56/ 3583 Overpelt/ Belgium...Extreme Noise/ Werner/ Turnhoutsebaan 189/ 3294 Molenstede-Diest/ Belgium...FIXATOR/ Dioier/ 4 Rue Georges Antoine/ 4000 Liege/ Belgium...Lastig Zine/ Axie/ Wandeldreef 5/ 3580 Neerpelt/ Belgium.



Hi! Penetracion here! We're trying to start an alternative tape/record/zine distribution network here in Spain, and will try to make it with the lowest prices possible. For this, we ask the collaboration from interested bands or zines. There are many people like us who are trying to work honestly on this, as well as arranging gigs, etc.

Until now, records from bands from abroad have sold at extremely high prices (twice the cost of Spanish discs). Therefore, we'd like to finish with all these vulture-like businessmen, among which we include Piratas. They're no different from the rest, selling records at exhorbitant prices.

So, all bands or people interested in having their stuff sold here in a non-commercial way, by punx for punx, please get in touch with us or any of the addresses listed below. All of us are working for a real alternative to help honest people.

As to gigs, it's very difficult to get them here. There are no good alternative places (squats, etc.). Everywhere here we're trying to find them, but... At the moment, the best contact for gigs is the address from Barcelona. Once we can arrange gigs though, they'll be in places with low admission prices and full of good people to meet.

Likewise, all the zines here can publish reports about you to help support your work. Personally, we are interested too in political or social reports from all kinds of places. We think that communication and support will be a strong way to counter this fucked system. And you can write too, if you're interested in finding out what's happening here.

Finally, we're preparing an international compilation tape, and are searching for tracks of foreign bands (two each) to include in it. With the tape you might send, please include lyrics, drawings, and pics to include in the accompanying booklet.

Paz/Alberto/Penetracion/ Apto 17.140/ 28080 Madrid/ Spain

Here are the other addresses:

Destruye/ Javi Sayes/ Soraluca 6, 3°drcha/ 20003 S. Sebastian/ Guipuzkoa/ Spain

Unica Alternativa/ Apto 167/ Renteria/ Guipuzkoa/ Spain

N.D.F./ Joni D./ Apto 23270/ 08080 Barcelona/ Spain

Drama Del Horror/ JARV/ Apto 96004/ 08080 Barcelona/ Spain

Lecturas/ Alex, Marc, Koki/ Canat 45/ Banyoles/ Gerona/ Spain

Brigada Criminal/ R. Santisteban/ Ed. Euromar 7°, 2/ Zarauz/ Guipuzkoa/ Spain

Discos Cara 2/ Juanvi Linacero/ Pza. S. Miguel 49/ 50001 Zaragoza/ Spain

MG15/ Ivan Jullit/ Apto 164/ Nerja/ Malaga/ Spain

Tortura Sistematica/ Shanti Iribar/ Sacramento 20, 3° Izquda/ Tolosa/ Guipazkoa/ Spain

Cirrosis/ M. Leston/ Pza S. Cristobal 1/ Laguna/ Tenerife/ Spain

Buenos Ciudadanos/ M. Muller/ Cea Bermudez 9/ 28003 Madrid/ Spain

P.S. Friends, sorry for the delay in responding. All letters will be answered!!!

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AND...
INTERNATIONAL COMPILATION TAPE, BANDS INTERESTED, PLEASE, SEND TWO TRACKS
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LOST: a GNL F-100 blue body guitar, in brown hardshell case. Disappeared in Berkeley, at Ruthie's Inn on November 18. If found, please call Henry at (805)487-2055. REWARD!

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THE HELL : SIXTH DAGERS HELVETE LP (great pure power speed trasher from norway!!)

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VISA : COMPILATION (berlin's hc at the beginning-with important STROMSPERRE ...rare)
NORMAHL : DER ADLER IST GELANDET (the last copies in red wax)
MUTTIS MUNTERE MELODEI : COMPILATION (incl.:toxo plasma & great PORNO PATROUL/S.PLEASURE/B.COMBO)
LIFE IS A JOKE : INTERNATIONAL COMPILATION (the last org. copys in psycho wax,numbered)

hey , ..we're very very interested to change tapes/flyers etc. nobody must buy records or anything else from us ...we're real happy about every letter we get...and - every letter will be answered..we need the directly contact to every band/record - label/radio station and so on ...
sorry for the horror english-have a nice day to everybody, and ..came back to us...

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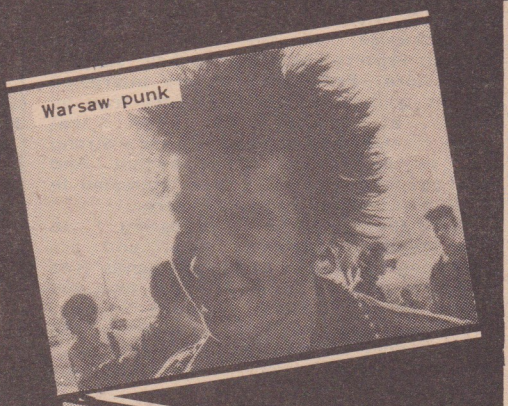
NEW: CHAOS IN FRANCE VOL.2 Sp (i like vol.1,.but this new one is a killer..check it out..)
1984-FIRST SONIC WORLD WAR : FRANCE COMP.

POLAND


Warsaw punk

BRYGADA KRYZYS

spare changing outside gig

gig announcement

By Tomasz Wisnewski

To begin with, I must introduce you a little bit to Poland's situation. So, imagine yourself in a medium-sized country in eastern central Europe with 36 million inhabitants. People are the same here as anywhere else: not especially more or less smart or stupid, just the same. But they do have less opportunities, caused by the nation's long, cruel, martyred, and boring history. Since post-war times, the authorities have tried to keep the people generally isolated from things that happen elsewhere. Therefore, political crises here, which sometimes give us a lot of enjoyment, are caused by internal reasons only. State rule in Poland includes monopolistic control and censorship of radio, TV, newspapers, books, etc., and only selectively chosen foreign papers are sold...in limited quantities.

Punk isn't the first independent youth movement in Poland's post-war period, but it is the largest and most significant. But teenage alternatives have always existed. 'Bikiniarze', during the early Stalinist 1950's, was a sort of Teddy Boy thing, shocking to ordinary grey-uniformed people. They were characterized by rock'n'roll hair fashions and behavior. In the early 1960's, there were the 'big beat' fans and hippies, and in the '70's the 'gitmen', who were a kind of awful and semi-criminal street gang.

In 1976 I was 15, and I remember very well the boring and biting stiuation that existed, both culturally and in everyday life. Some people found escape in drugs, alcohol, and/or opportunism. Some tried to express themselves in some forms of art, post-hippie theater, literature, etc. But how long could you live with that stupid disco, stupid pop, on the radio orstage? People were looking for something really new, and by the end of '76, we heard the first rumors of a new musical style and way of life: punk. With the first SEX PISTOLS records heard from foreign radio broadcasts or imported into Poland by individuals, we reached an ideological orgasm: this is it!

Otherwise, punk was rather isolated as a "subversive product of the rotten West". In 1977, the press was full of scandalous articles reprinted from French or British papers about punk. By 1980, it was impossible to hear punk on radio or TV or in movies. Even today, there is only one 45 minute program of Marek Wierk and Romek Rogowiecki, which weekly presents punk/new wave. Other cases are rare (such as in 1983, when SEX PISTOLS and CLASH LPs became available, 6 years late).

The first Polish punk group was WALEK DZEDZEJ PANK BEND, in 1977. Walek was busy in Warsaw as an "underground poet", singing his poems and playing guitar. The first gig was a real shocker for the management of the club Hybrydy and part of the audience (including Warsaw leaders of 'socialist youth'. In an energetic rock'n'roll rhythm, he sang about the homosexual love of a militiaman and a Part secretary, about youth's alienation, etc. He had half of his head shaved to the skin, the other half spiked. He escaped from the club, but his drummer was literally kicked out by the bouncers.

In 1978, Walek left Poland, and was seen on the streets of Paris, Madrid, Vienna, and the last time, in New York.

The second city where punk appeared was Gdansk. Warsaw and Gdansk are both cities of many cultural traditions, and many young and creative habitants had become the center of Polish New Wave. Gigs started there in '78, with bands such as DEADLOCK, SPEEDBOATS, and DEUTSCHLAND PROSTITUTES. Afterwards, many other bands joined them. DEADLOCK were very charismatic and musically good, and sung their songs in English. They had simple and naive lyrics, like : "I have a heart of plastic, yeah, yeah, yeah, it's drastic" or "I don't mind, I don't care, what they say, all the day, I fuck it all, I'm a victim, of a safety pin". It was the band's ironic response to an official slogan of the mid-sixties, "Polish youth is singing Polish songs". The authorities forced the musicians then to use traditional folk motifs in their songs, trying to cut off rock'n'roll from its roots.

The special form of punk activities in Poland at the beginning of the "movement" (I don't like that word) were so-called "punks for clubs" (I was the founder of a Warsaw club, The Furious Dogs. Nice, huh? It was a little bit stupid to call it a "fan club", especially in the context of punk. The reasons behind this was that we didn't have any place to meet or to get to know each other, and it was (and still is) impossible to get our own real club. Both "fan clubs" had ended by 1978, but our aims were secured: we realized our numbers, and what we could do. The next objective was to see bands start.

Very typical is the story behind the Warsaw Polytechnic's club, Remont. It was known all over the country as a punk concert and meeting place. In the beginning, it was known as a discotheque or jazz club, but unhappily for the management in April '78, during an international artists meeting, the RAINCOATS played 4 gigs there (the first foreign punk band to play in Poland). They came thanks to the efforts of Andy Czezowski, proprietor of London's Roxy club (uh oh, another Pole in show-biz!). Of course, the gigs ended with a scandal and fights with bouncers, but the punks had found a place to meet. When it was impossible to meet in the club, punks would congregate in the nearby student's hotel hall, or in a park on the other side of the street. In the winter of 78/79, a mysterious DJ called "Amok" had begun to present punk records at the traditional Sound Club, and the management realized they could make a lot of money from punks. So, the first bands appeared on stage in '79. After the dissolution of the Furious Dogs club, a few members, including myself, tried to play in a band. We called it the same name as the club, and began in the autumn of '78. The story of the band was funny. It was sort of like the LONDON SS; we never played together on stage, but the members went on to create or join other bands, such as the BOORS, ADAM P SMOKI, POLAND, ATAK, BRAIN CONTROL, and others (see the chart).

Warsaw didn't have wait very long for the second wave of new bands. The first gig of newer bands involved the BOORS (after they changed their name to the better-sounding KRYZYS) and ADAM I SMOKI (with me on vocals/guitar, and Mick Neon, ex-drummer of WALEK DZ P.B.), and was in April of '79 in a basement of a little club in the suburbs of Warsaw. Over 100 people attended, even though it could usually only hold 40. It was like a Finnish sauna. That gig was the real start of KRYZYS' career, becoming very popular, and in 1980, their song "Telewizya" became #1, after only one radio playing! They are

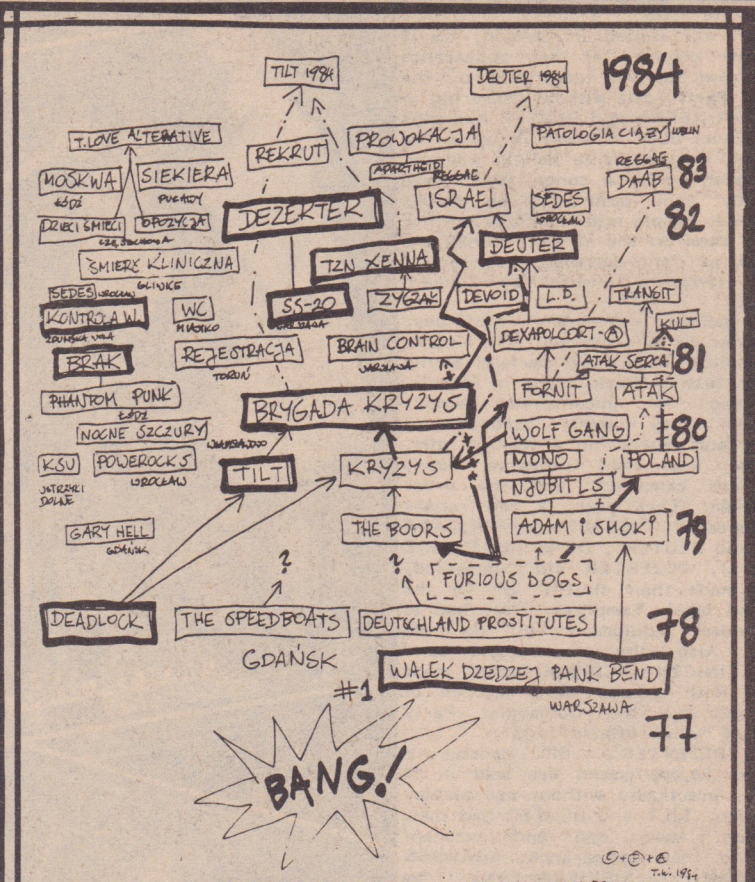
only one example of a group from underground to the bigger scene. Their ambition of becoming a part of show-biz killed them eventually though, especially after Mick Neon joined them as drummer and lyric writer. They tried to maintain their popularity by not just playing punk, but other reggae or pop derivatives...and lost their authenticity. They reached their peak though in early 1981, when the French label, Blitzkrieg Records, put out their LP in Europe, distributed by Barclay. They also put out the non-original LP of DEADLOCK (second version of this band, with only 2 members involved, the rest being from KRYZYS).

1979 was generally the "year of punk" in Poland. Many bands appeared, especially in Warsaw. At the end of the year, in a private villa, the following bands played: KRYZYS, ATAK, FORNIT, POLAND, WOLF GANG (who covered the DKS "California Uber Alles"). One of the most exciting and creative bands of this time was TILT. The founders were: Jaki Duter (ex-drummer of DEADLOCk, who moved from Gdansk to Warsaw), and Frantz (a very cool singer and guitarist). Their first gig, in '79, ended after 20 minutes, when Frantz broke his third guitar string. TILT were really new and original, sung only in English (like KRYZYS in the beginning; later, they sang more intelligent lyrics in Polish). The group split up however in 1981, when 2 members left the band and moved to West Berlin, along with Jolly, the singer of ATAK. TILT popularized in Poland reggae, rastafarianism, and ganja.

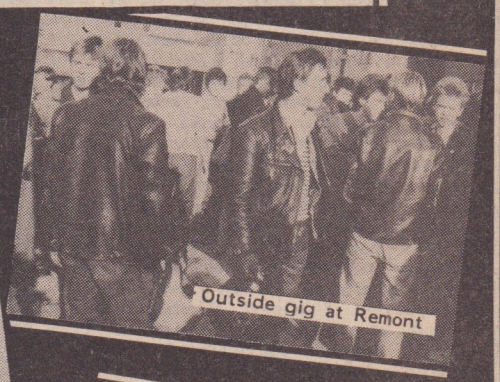
1980 was the year of the first punk/new wave festivals, such as in Kolobrzeg in August (the beginning of Solidarity was then too), with many bands from Warsaw and elsewhere. Bands included DEADLOCK, NOCNE SZCZUKY, etc. The real revelation was the band K.S.U. from the small eastern town of Ustrzyki Dolne. The second festival was in October, in Torun (the next center of new wave), at the Od Nowt club.

1981 was the year of complete political freedom in the country, and the bands profitted from this. For example, gigs at Remont in Warsaw were free. There was a new generation of bands, inspired in part by CRASS (like DEXAPOLCORT- @), western rock'n'roll bands (like L.D., TRANSIT). Many of the bands were interchanging members too (DEADLOCK's singer Mirek joined KRYZYS, TILT changed their instruments). One of the more interesting bands was BRAIN CONTROL. Their singer, . Plastic, committed suicide in October of 1982. Also, we saw the beginnings of hardcore, with TZN XENNA (inspired by the EXPLOITED) and SS-20 in Warsaw, REJESTRACJA in Torun, WC in Miastko, the excellent and existential KONTOROLA W. in Zdunska Wola. 1981 also saw a growth in fanzines. They appeared as early as '79, but were distributed illegally. In 1981, it was easy to get access to a copier and publish your own writings. The most interesting zines were: Zyadacz Radia '84, Pasazer (both from Gdansk), Szmata, Turysta, 1984, Punk Is Dead?, Pink, Post (all from Warsaw). Nowadays, possession of a copier and independent (uncensored) publications are a reason for being put in jail for up to 3 years.

1982: marshall law, oppression, and repression. Activities of many bands, such as BRYGADA KRYZYS (KRYZYS + 2 from TILT), TZN XENNA, SS-20 (forced to change their name to DEZERTER), BIKINI, REJESTRACJA, WC, BRAK (from Lodz), DEUTER (Warsaw) were persecuted by the police after they , in great numbers, joined pro-Solidarity demonstrations and clashes with the Zomo (riot police). During this time, BRYGADA KRYZYS made an Lp



BEX@ LALA


Outside gig at Remont

Tomasz-your reporter

for the state label, Tampress, and their second LP was issued in London. SS-20 became very known after their appearance at the Jarowi festival (controlled by the police and Party, but without censoring of lyrics). TZN XENNA and DEUTER had gigs in the Soviet-built Culture Palace, the largest and most exlusive hall in Warsaw. They sang anti-political songs, which were opposed by many punks.The authorities prefer to get people into the clubs, rather than have them on the streets. Punks are considered as "anti-socialist, anti-society elements" (from a speech by General Jaruzelski.

1983: police repression continues. Everytime you go to a gig you risk a clash with the police. DEZERTER perform at the prestigious festival Rock Arena in Poznan. They sang 4 uncensored songs. Afterwards, they were accused of abdicating and murdering a teenage girl. They then lose their rehearsal room, concerts are cancelled, and the press attacks them. That year, a few reggae bands appeared: ISRAEL (ex-BRIGADA KRYZYS and DEUTER), DAAB (ex-FORMIT and others). DEZERTER still repressed, but they made their first 7" EP for the state-owned label, Tampress. They had to borrow good equipment to do the recording. Also, the punk/reggae band SMIERC KLINICZNA (Clinical Death) made a single. Both groups were accused of "subversion" by the Communist Party secretary of "youth affairs".

1984: DEZERTER's EP became a best-seller: 50,000 copies are sold in 14 days time, practically without any airplay or promotion. TILT and DEUTER had their resurrection. Many new and excellent bands made their appearance: ABADDON (from Bydgoszcz), SIEKIERA (AX) (from Pulawy), MOSKWA (from Lodz), REKRUT (from Bytom), PROWOKACJA (they were forced to change their name from the provocative APARTHEID). REJESTRACJA member overdoses, but TZN XENNA and WC reestablish themselves. BIKINI is dead. SEDES, an excellent band from Wroclaw, becomes popular. In August, there is a festival. Prior to it, there are clashes between punks and poppers in Nowa Huta (near Krakow, known as a place between youths and riot police) become the pretext for media attacks on punks. Police officials say that punks will be treated as common criminals in case of their incarceration. They also cite DEZERTER's text of "Szara Rzeczywistosc" (Grey Reality) as an example of destructive, anti-social punk activity. Violence against punks is on the upswing across the whole country.

At the Jorociz festival, DEZERTER provoked a clash with the management, in a protest against the manipulation of music and youth. The band played for 1½ hours, interrupted several times by the sound people. A few thousand punks and skins were screaming, and showering the management with bottles, causing total anarchy. All the while, the band played on.

September: a great punk/reggae festival in Warsaw. October: YOUTH BRIGADE from the U.S. to play gigs with TZN XENNA and SIEKIERA.

So this is the story. It's very laconic, given the amount of stuff to cover. General information: bands are very poor. They don't have their own sound systems, are paid only $.50 to $5 per person per concert. Only TILT has their own sound, but they are collaborating with the state concert agancy. The rest of the bands are 100% independent, and the price of independence is very hard in Poland. If anyone wants to help, the bands would be very greatful, even for a complete set of strings or picks.

The next revelation of this year will be the all-girl band from Warsaw, BEXA LALA, who play hardcore pop (their definition). They will be supported by members of TILT and DEUTER. I am their manager.

Important notice: if you write to any Polish band, don't write about political affairs and/or don't put any political materials into the letters. Letters to-and-from Poland are censored, so it may cause hard problems for people from the bands. Speaking of which, here are some addresses:

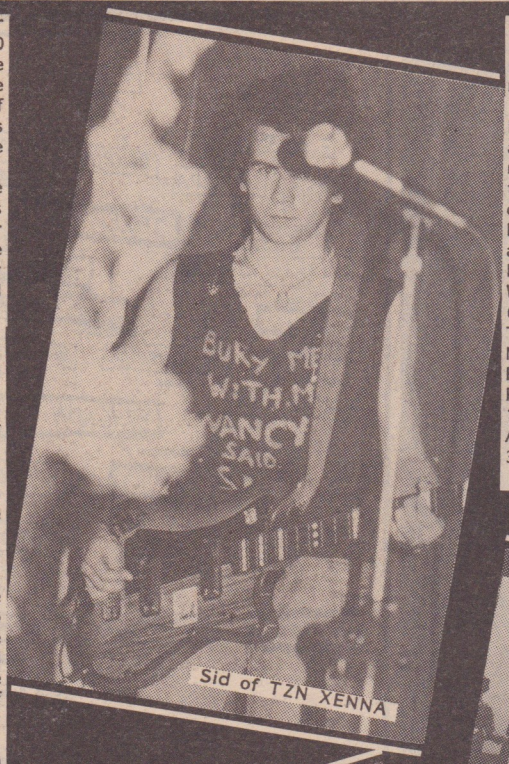
DEZERTER and BEXA LALA/ Tomasz Wisniewski/ al. Niepodleglosci 71A/39 / 02 626 Warsaw/ Poland

TZN XENNA/ Marek Kucharski/ al. Niepodleglosci 71A/78 / 02 636 Warsaw/ Poland

RERRUT/ Dariusz Bernacki/ Reymonta 16/11 / 41 902/ Byton/ Poland

ABADDON/ Waldek Mendylzewski/ Libelta 3/12 / 85 080/ Bydgoszcz/ Poland

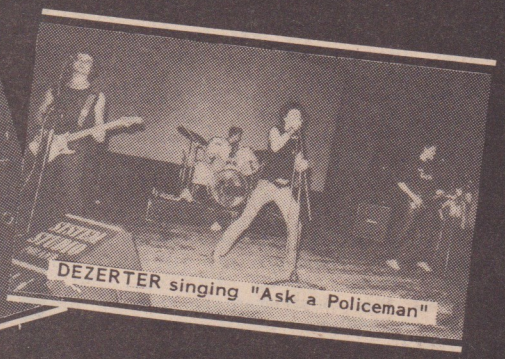
Thanks, Tomasz



Sid of TZN XENNA

DEUTER-original line-up

TZN XENNA


DEZERTER singing "Ask a Policeman"

REJESTRACJA

C/O PAWEL KAPLUNOW.
UL. BRONIEWSKIEGO
34/4.. 87-100
TORUN, POLAND....

WHILE SOLIDARITY WAS AROUND THEY COULD GET AWAY WITH THEIR ANTI STATE/ ANTI RUSSIAN LYRICS, BUT NOW OFFICIAL GOVNT. CENSORS HAVE TO BE PRESENT AT ALL GIGS + OFFICIALLY AT ALL PRACTICES, SO FREEDOM OF SPEECH IS DIFFICULT, MANY BEATINGS OCCUR FROM THE ZOMO POLICE (RIOT SQUAD) + GIGS ARE OFTEN CANCELLED OR BROCKEN UP. DESPITE ALL THIS THE BAND STICK TO THEIR BELIEFS + MUSIC + HOPE FOR A PEACEFUL/ FREE FUTURE ***

SOLIDARNSK.

Gucio-stagehand

DEZERTER

DEZERTER are Poland's best known hardcore punk group. They formed in May 1981 in Warsaw, originally calling themselves SS-20. That name was changed at the end of '82, after the intervention of the censor's office. Their first gigs gained them some publicity and a following of their own. Generally, they played small student clubs, to 500-600 people, but on several occassions they have played at festivals to between 5000- 20,000 people. They have also appeared in 3 documentaries and one fictional film. One of these, "Film About Punks", is a 25 minute picture of their way of life, illustrated by the groups songs and made by students at the Lodz film school. Although the film was rewarded by the Student's Artistic Council in the summer of '84, it is banned.

The group was subjected to some attacks in the official press, and they have answered them a number of times at anti-media gigs in 1983. Their first EP was issued at the end of 1983, and despite very little promotion, turned out to be the year's fastest selling single (50,000 copies). Although they are banned on Polish radio, DEZERTER have been played on BBC Radio One/ John Peel's program/ get regular airplay on Radio Libertoire Paris/ MRR radio/ and other stations. They are currently working on their second EP, and possibly their first LP. Apart from their instruments, the group doesn't have any equipment.

WYSTEPUJE GRUPA DEZERTER, NA STRONIE POPRZEDNIEJ SOLISTA TEGO ZESPOLU, SKANDAL

They are: Skandel/ vocals, Robel/ guitar & vocals, Stepa/ bass & vocals, and Kisysiek/ drums. Their address is: c/o Tomasz Wisniewski/ al. Niepodleglosci 71A/ 39 / 02 626 Warsaw/ Poland.

Discography: "Slavador" and "Febrybe" on X-Centric Noise Grevious Musical Harm compilation cassette, 1983, and Tampress N- 65 four track EP, Warsaw 1983. For more information, see New Musical Express 6/25/83, and the Sunday Times, London, 3/20/83.

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-ZED-

Alot has happened since the report in MRR #18. There has been a boom in hardcore bands in Belgrade. Amongst the new groups are: THRASH FOBIJA, HUMANA DIKTATURA, FATALNA PROPAST, P.L.O., K.L.A., LEGIJA STRANACA, ABORTUS, ACHTUNG.

DISTRESS have broken up, but reformed again, with a new demo which is more metal than their norm. ARHIVSKA ZABAVA, after the gig in Nobos, broke up. Gvido is now in FATALNA PROPAST (Fatal Collapse), and Ax is drumming for DISTRESS. NECROPHILIA have also broken up, due to the fact that the bassist and guitarist are now "serving their country".

Gigs now occur regularly in two venues. Yugoslavia bands play at Nobos, while touring bands play at Pinky. Any bands wanting to play Belgrade should contect Gvido/ Strahinica Bana 43/ Belgrade 11000/ Yugoslavia.

There's been an explosion of bands from Subotica. PROCES will be releasing a tape soon, and have already put out the Ctpah 84 compilation with them, DEBILI U PROLAZU, GIUSEPPE CARABINO, and CRATAECUS O band. MARSELYEZA broke up, BUDA PODRIGIVAC have turned hardcore, NADE IZ INKUBATORA do not think of themselves as part of the scene anymore. GIUSEPE CARABINO are in DISORDER/DISCHARGE influenced band, who's bassist is helping out PROCES while their regular bassist is in the army. New bands include BES (KUOLEMA-influenced thrash band), CRATAECUS O DANCE BAND (semi- thrash and punk), HALLUCINATION (HC), ANTI-NORMAL, etc.

In Ljubljana, ODPADKI CIVILIZACIJE have a new bass player, Maus (ex-K.P.J.), and have recorded a new demo. INVAZIJA have broken up, but there is talk of them reforming to do a demo. NERED are kaput. TRECA KATEGORIJA is a new band with ex-INVAZIJA and QUOD MASAKR members. NIET have, in interviews with commercial newspapers, been putting down fellow bands. Anyway, everybody in Ljubljana hates them, and YOUTH BRIGADE can verify that. As the opening band for the, NIET were bombarded with tomatos (I must say though that the public doesn't have very good aim).

In Istra, PROGRESS have a new bass player (ex-MENTALNI NERED). MENTALNI NERED are now called H.M.F., and have a new bass player.

In Macedonija, there are 2 bands that I know of. They are PADOT NA VIZANTIJA (who play experimental-type punk/thrash), and K.G.B. (ex-members of SARACENI, who play poppish punk).

Elsewhere, DVA MINUTA MRZNJE are going into the studio again to record a new demo. SKOL have broken up. MANIFEST and TERROR are also history. But TERROR's drummer has put together a new metal/thrash band called OPASNE IGRE. In Zadar there is a new band that

includes the ex-singers of TEROR. Also, a very young band from Smederevska Palanka, SOCIJALNO UGROZENI, are about to make a tape.

Speaking of tapes, if anyone wants to get a catalog of available Yu tapes, write either to Gvido, or me.

For gigs in Ljubljana, write David Krzisnik/ Ana Ziherl 10/ Ljubljaja 61000/ Yugoslavia.

That's it for now!
Don/ L. Faraguna 9/ Rasa 52223/ Istra/ Yugoslavia.

PROGRES:
Stoiković Zoran
Pupinova 15
52000 Pula
YUGOSLAVIA

MANIFEST:
Zečević Slaven
Gavellina 32
41000 Zagreb
YUGOSLAVIA

TOŽI BABE:
Jerman Pika
Gotska 5
Ljubljana 61000
YUGOSLAVIA

H.M.F.:
Don
L.Faraguna 9
Reša 52223
Istra
YUGOSLAVIA

HUMANA DIKTATURA:
Zoran Durić
Zarlanjska II br.1
11000 Belgrade
YUGOSLAVIA

OPASNE IGRE:
Valentino Radman
Branka Štulića b.b
57000 Zadar
YUGOSLAVIA

PADOT NA VIZANTIJA
Trajkovski Goran
Varšavska II 4/6
91000 Skopje
YUGOSLAVIA

ODPADKI CIVILIZACIJE:
Dare Kuhar
Sr.Cameljne 32/L
61211 Smartno
Ljubljana
YUGOSLAVIA

SOCIJALNO UGRO.:
Ilić Zoran
Benjanova 2
11420 Smederevska
Palanka
YUGOSLAVIA

U.B.R.
We are here to protest
Because of our age cheated
Because of our ideas spitted on
Morally unaccepted and thrown out

chorus: U.B.R.

We aren't old enough
To understand
The lies of our society
But still things go on

Lepote Moje Domovine
(Beautifulness of My Country)

Golden sun shines
Birds sing happily
Children playing without fear

Beautifulness of my country

A hunch-backed old woman
Looking through the garbage
Looking for a piece of bread

Beautifulness of my country

Clovek Vrednota Sistema
(Man, System's Value)

Man is the largest
Value to our system
They brand him with a number
Given a card

They manipulate with you
They put into you their ideas
Bring you up in the spirit
Of revolution's past

Corpus Delicti
Condemned conscience of hidden resistance
A washed head with the law's guarantee
Corpus delicti

With nice goals for a new life
So now I'm no obstacle for anyone
Corpus delicti

Mental wonderings of professional reality
Isn't a problem for man's course

U.B.R.

U.B.R. Interview by Izazov

U.B.R. are probably the best known Yugoslav band due to the fact that they are on the MRR compilation Welcome to 1984, yet in Yugoslavia they are known in the larger cities while in the provincial areas they are unknown, except by a few individuals. U.B.R. have actively been part of the scene for over a year, and are currently the top YU HC band. They have so far released several demos and a 7" EP on Italy's Attack Punk Records. Other than that, U.B.R. have, as a band and as individuals, worked very hard at making the scene in Ljubljana and YU better, but their work will possibly end next year when they'll have to go into the army (army service in Yugoslavia lasts 15 months and all men must go). A couple of months ago they lost their drummer, Robin, to the army. Their current line-up is Gigi (vocals), Mare (guitar), Bozo (bass), and ex-STRES D.A. bassist Bucko (drums).

MRR: TELL US SOMETHING ABOUT U.B.R.-- HOW DID YOU FORM? WHAT DOES U.B.R. MEAN?
Gigi: Four years ago, in public school, Bozo, Mare and I thought of putting together a band. Then came the DISCHARGE concert and we thought, "Hey, let's play like DISCHARGE." Since we were very busy at the time, we didn't act on it and didn't get anything done. Later on STRES D.A. began playing, so we started to fuck around under the name KNAPI. We began practicing along with STRES D.A., but it was more for fun until Robin came along on drums in March '83. U.B.R. means UPORNIKI BREZ RAZLOGA (Rebels Without a Cause). The name itself is ironic because they (society) have always looked upon us as immature idiots who are rebelling without a cause.
MRR: YOU ARE CONSIDERED ONE OF THE MOST RADICAL BANDS. IN WHAT WAY ARE YOU SO RADICAL?
Gigi: We don't really know why we're so radical. We were labelled "radical" by other people, so let them answer that question.

MRR: BY READING LYRICS TO SUCH SONGS AS "Revolucija je kurba" (Revolution is a Bitch) or "Alternative ni" (No Alternative), SOMEONE WOULD THINK THAT YOU'RE ANTI- COMMUNIST. ARE YOU?
Gigi: He! He! He! No, we are not anti-communists, even though we hate communist- opportunists in YU. We hate those communists who own Mercedes and live in palaces. Eh, fuck it! We don't want to end up in jail.

MRR: DO YOU THINK OF YOURSELVES AS ANARCHISTS?
Gigi: We aren't anarchists. Maybe we are but we don't think of ourselves as anarchists.

MRR: WHAT DO YOU THINK OF ANARCHY IN YU?
Gigi: Anarchy in YU? Anarchy can never be achieved. Maybe in the shape of a commune, but the cops would quickly dissolve it.
MRR: IN YOUR SONG "U.B.R." YOU SAY "We are here to protest." WHAT ARE YOU PROTESTING AGAINST?
Gigi: WE are protesting against the destruction of man's subjectivity, if he even has one, while the music is just a form of communicating.

MRR: IF YOU MAKE CONTACT THROUGH MUSIC, HOW DO YOU EXPECT TO GET YOUR IDEAS ACROSS TO PEOPLE BEYOND THE NARROW CIRCLE OF THOSE LISTENING TO HARDCORE/PUNK?
Gigi: We hope that the people who listen to our music have a bit of brains and will understand. Contact is important, and for us, it's been going very well.
MRR: YOU'RE SYMBOL IS Ø WHAT ARE YOU TRYING TO SAY WITH THIS SYMBOL? Gigi: Prohibited for Mankind! Of course, the symbol represents irony. We are against the destruction of man's subjectivity and indivuality. We would like mankind to mean something to this fucked-up world. The man who exists today is not human because he (it) will destroy everything, even himself (itself). The new man is yet to form. Expressionism? Maybe, but we don't want to be part of any cliches.

MRR: WHAT DO YOU THINK OF PEACE?
Gigi: Peace is the only thing that can save mankind. We believe in true peace--not in peace with arms. PEACE CANNOT BE ACHIEVED WITH WEAPONS! Fuck all armies, throw away your weapons, peace can be achieved only when people realize what is happening around them. Not one anti-war song is boring or bad. Congratulations to DISCHARGE, even though most of their songs were about war. Anyway, that's the way it should be. Maybe then people will realize how far we've gone.

MRR: IS IT HARD TO FIND PLACES TO PLAY? DO COPS HASSLE YOU ALOT?
Gigi: Concerts are not at all hard to find. We don't play every concert. We choose carefully where we're going to play and where we're not. The cops have given us only minor problems because of our lyrics, but we did go to court because of a concert poster. That was when the police raided our house, but we were never banned in any way.
MRR: YOU ARE ALREADY ON THE KAJ JE ALTERNATIVE COMPILATION TAPE (RELEASED LAST YEAR), AND HAVE DONE A 7" EP. DO YOU HAVE ANYTHING ELSE BESIDES THAT?
Gigi: The tape Kaj je alternativa was done by SKUC (cultural-artistic youth center), and although many liked the tape, I didn't particularly like it. Apart from that, we have several demos and an EP. The EP is a 7- song 7" called "Corpus Delicti". It's been released on Italy's Attack Punk Records and can be obtained from: Dialvery Productions/ via Molinelli 19/ 40137 Bologna/ ITALY.

MRR: YOU'VE ALREADY PLAYED IN BOLOGNA. DO YOU PLAN TO PLAY OUTSIDE YUGOSLAVIA AGAIN?
Gigi: Yes! Around November 29 there is a national holiday, so we'll possibly be playing in Bologna, Milano, etc.
MRR: WHAT DO YOU THINK OF THE HC/PUNK SCENE IN YUGOSLAVIA?
Gigi: The scene is very poor, yet unlike in the U.S., which has hyper-production of records, YU doesn't have any records at all. I've read many fanzines and most of them write "This and this band, they play like that band. . ." Most of them are the same. I'm sick of lyrics like "Fuck the system." There are a few very good fanzines, such as Vrnitev Otpisanih (David Krzisnik/ Ana Ziheri 10/ Ljubljana 61000/ YU), Katasrofa (Cvido/ Strahinica bana 43/ Belgrade 11000/ YU), and Izazov (Don/ L. Faraguna 9/ Rasa 52223/ Istra/ YU), but Don writes too much about the world scene, and little on the YU scene. Many have stayed attached to the EXPLOITED and SEX PISTOLS and haven't gone on to other things. Many just listen to the music, make an image of themselves, and get drunk. Then they say "YU bands are shit, they don't have mohawks, etc. Look at ANWL, how good they are, they have chains, locks, the works!" There's lots of good bands in YU--DISTRESS, NECROPHILIA, SOLUNSKI FRONT, ODPADKI CIVILIZACIJE, A. ZABAVA, PROCES, etc. In the past year or so, hardcore has managed to give the scene a new life. But it's really fucked because we aren't organized or united enough. WE'VE GOT TO UNITE.
MRR: ANYTHING ELSE YOU'D LIKE TO SAY?
Gigi: Well, nothing especially, except that the punx in YU should be more open-minded about things.

For contact (please include I.R.C.) write to: Gregor Karpov/ Bratov Ucakar 42/ Ljubljana 61000/ YUGOSLAVIA

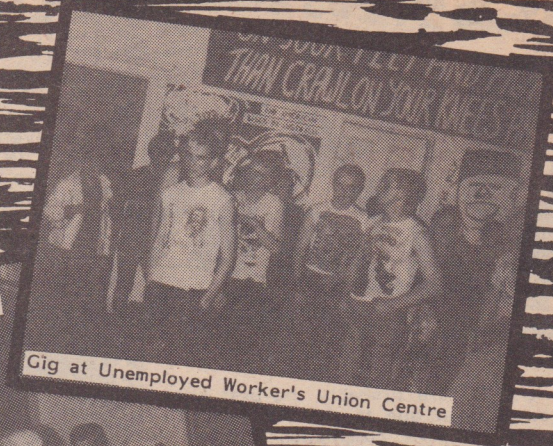
AUSTRALIA-I mentioned last time about the compilation of Melbourne bands, well sorry but it ain't out yet. It should have been out a long time ago, it's definitely coming out but there's always some sort of hold-up. For those wondering about the DEPRESSION LP, it should be out January/February '85, it's been recorded and mixed and it sounds hot! The DEPRESSION EP Money Chain is still available from Reactor Records P.O Box 623, Camberwell, Victoria 3124, Australia. Also while writing to Reactor get PERDITION's Intoxicated EP. Actually the PERDITION EP is being repressed as a 12" with 2 extra songs and also remixed as on the 7" the quality wasn't good, but only 250 copies are being pressed so be quick (The 12" version should be out in January). On the subject of PERDITION, they played in Melboure last weekend and absolutely knocked everyone out, they were great! It would have to rate as one of their best gigs and also one of the best gigs I've seen.

2 more EP's coming out in December (also on Reactor) are the PERMANENT DAMAGE EP (3 tracks, of hot thrash) and the VICIOUS CIRCLE EP (5 tracks, entitled search for The Solution), anyone wanting to sell these overseas please write me. VICIOUS CIRCLE are playing in Adelaide next week with THE TRIBE, and V.C. are also playing in Sydney first week of December. There's a good chance that VICIOUS CIRCLE will be playing in the U.S.A. during June '85 (it's a 10 week tour) with Germanys UPRIGHT CITIZENS, so anyone able to help in any way please also write me or write to UPRIGHT CITIZENS c/o Anton 1m Springfeld 31a, Bottrop 4250, West Germany. Also another little bit on V.C., they have a track on MDC's Peace compilation. THE TRIBE and V.C. did a gig for a spastic childrens society and raised around $1500 for the charity.

DEPRESSION have been gigging the most lately out of the local bands. CIVIL DISSIDENT and I SPIT ON YOUR GRAVY did a free gig which attracted 800 people, it also featured a rap dancing contest between the 2 bands which was a laugh, CIVIL DISSIDENT have been fairly quiet lately but at the free gig they provided some killer thrash.

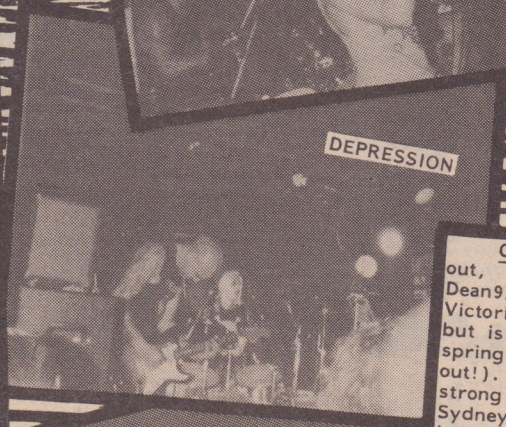
THE TRIBE are starting to become active, they are in the RUDIMENTARY PENI vein but not as depressing as the PENI's. In fact they are quite fun but have serious lyrics, they've a great song called "Doctor Carpinter" which singer Willy does a great dance to.

A new cassete 'zine is out called Piece of Mind, get it from Simon Butcher/ 29 Billing St./ Shyalla Playford, S.A. 5600, Australia. It features interviews, music, and also has a written 'zine with it.

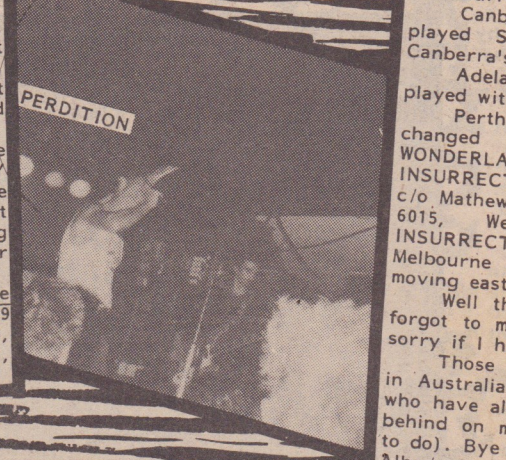


Gig at Unemployed Worker's Union Centre

PERMANENT DAMAGE


DEPRESSION

TRIBE


PERDITION

Greedy and Pathetic has had Issue 2 out, what an improvement! Get if frim Dean9/ 46 Greeves St./ St. Kilda, Victoria, Australia. Regression 10 came out but is now sold out. Should be new 'zines springing up soon (Maree get ya finger out!). Trowsers In Action is still going strong I.I.A. c/o Phantom/ 373 Pitt St./ Sydney 200, N.S.W., Australia. Our longest running 'zine D.N.A. should have no. 38 out soon, get it from Hary Butler c/o The Record Factory, Shop 6 Rundle Arcade/ Rundle St./ Adelaide 5000, Australia.

Have had some news about the Sydney scene from close friends who went up there. Apparently there are not thrash bands up there!?! Fastest bands would be CERTAIN DEATH and DECONTROL who are in the DISCHARGE vein. People are apparently just getting into BLACK FLAG and MDC. The anarchist centre is supposed to have some good records (The NEOS EP can survive in the racks with no great rush for it!). Best bands up there would be JOYFULL KILLING, ABERRATION, and BOX OF FISH. Write to JOYFULL KILLING c/o Chard/ 22 Dawson St./ Surrey Hills 2010, N.S.W., Australia.

Canberra's FOUR THOUSAND MILLION played Sydney recently and are still Canberra's most active and thinking band.

Adelaide's MUTANTS are active and played with PERDITION in Melbourne.

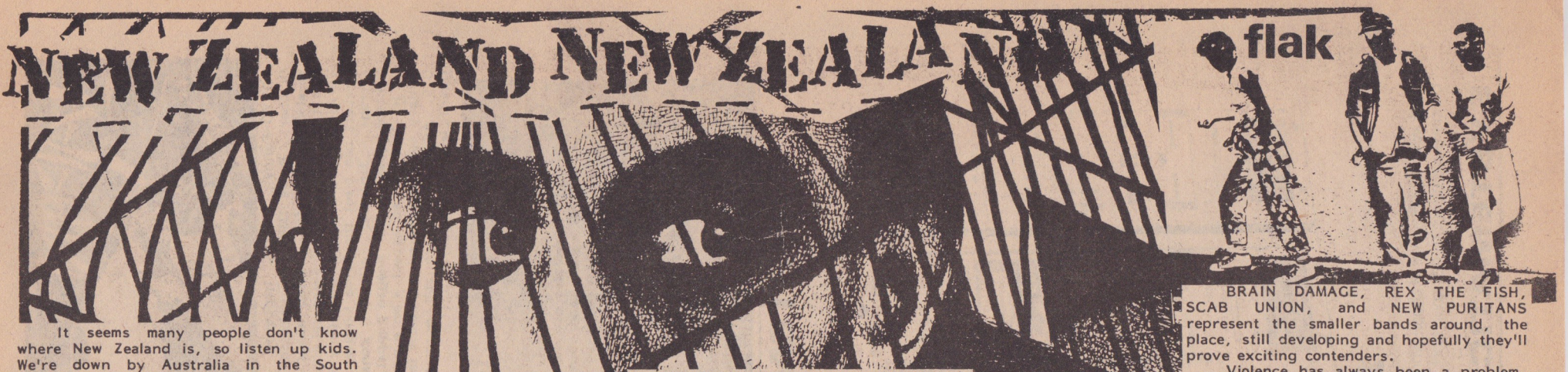
Perth has 2 bands. BLACK SHEEP changed their name to MALICE IN WONDERLAND, and the other group is INSURRECTION. Write to INSURRECTION c/o Mathew/ 17-4 Perina Way,/ City Beach 6015, Western Australia. I heard INSURRECTION are planning on playing in Melbourne soon too. (Alasdair is finally moving east, yaey!)

Well that's it for now, I've probably forgot to mention someone along the way, sorry if I have.

Those wanting their stuff distributed in Australia please write (Thanx to those who have already written, sometimes I get behind on mail when I've go other things to do). Bye for now.

Alby/ 19 McKinley Ave./ Malvern 3144, Victoria, Australia.

NEW ZEALAND NEW ZEALAND



It seems many people don't know where New Zealand is, so listen up kids. We're down by Australia in the South Pacific, a small country made up of 2 islands, North and South. Our total population is only 3 million, so these small numbers restrict the number of bands that exist, which means we don't have a scene as active and exciting as many countries, but we're trying.

Unfortunately, most people here cling to the pathetic punk uniform--studs, mohicans, boots, leathers, spikey hair, etc., and they have to act dumb. Some get smart and out of this rut; many don't. Apathy abounds, but some hope does exist.

Like most Western countries, the seeds of dissent spread during the mid-70's took root in N.Z., and a scene emerged here in '77 with the SCAVENGERS and SUBURBAN REPTILES, but, like everywhere, for most of the people into it at this time, it was just a new fashion, till the next trend arrived. Over the following years, bands came and went, punk was declared dead--then came the resurgence.

NO TAG were the country's most popular- ever punk band, and deservedly so. They were good musicians and created popular music, but were terribly unhip. After an EP and live LP, they packed it in due to problems within the band, and the bassist moved to England. EVASIVE ACTION, MOLE MANNE, UNRESTFUL MOVEMENTS, the JOHNNIES, FLAK, RIOT III, and EIGHT LIVING LEGS also emerged during this time, but never made quite as much impact--although EIGHT LIVING LEGS' guitarist,Bryn, is now in England playing bass for the DAMNED.

Lack of organized independent labels and fanzines has always been one of the reasons bands have tended to not last very long. The emergence of cassette labels has been a positive step though, but only a partial solution. We're now trying to change that situation.

NO IDEA are one of the top bands currently, a trio with a fast, catchy sound, good lyrics, and ideas. Live, they give off a real aura of fun. Nice guys, they come from Levin, a horrible little town in the North Island, but shifted early this year to Christchurch, the major city in the South Island, and have given a real boost to the scene. They recently released a great 11-song cassette, with talk of them releasing a split 12" with Maori political reggae group HORIZON.

Maoris are the native New Zealanders, now a minority within N.Z. society. Maoris are involved in the scene, although not in great numbers. FLESH D VICE, the UNION, and FIVE YEAR MISSION all have Maori members.

Pacific Islander immigrants (who have a very large community in N.Z., especially in Auckland), on the other hand, have virtually no involvement in the scene. They identify more with American black culture, and this has resulted in the adopting of break dancing and graffiti painting.

Most N.Z. bands split after a year or so, but FIVE YEAR MISSION have been battling apathy since 1979 and are still at it. They've stopped playing gigs in their town, Napier, cos of violent arseholes, but despite this they don't give up, and I'm glad of that.

FLESH D-VICE have done a lot for the Wellington scene. Musically they're hot, but lyrically they need some improvements. Their LP, Some Bloodstained Morning, has been delayed, but should be out around now. Also from Wellington are COMPOS MENTIS, singing about war and vivisection, influenced by DISCHARGE and CHAOS U.K., with a good female vocalist. They'll be on our next compilation cassette.

Enthusiastic and committed, ARMATRAK are an inspiring new group who will go far, aiming for a fast, intelligent sound, with some real good slow tracks too. The bassist is only 15! They're still developing, but look set to be a major force in the scene. Fellow Aucklanders, K4 (featured on Mykel Board's ROIR compilation) have two vocalists, male and female, with some great songs, now heading for a more atmospheric sound.

BRAIN DAMAGE, REX THE FISH, SCAB UNION, and NEW PURITANS represent the smaller bands around, the place, still developing and hopefully they'll prove exciting contenders.

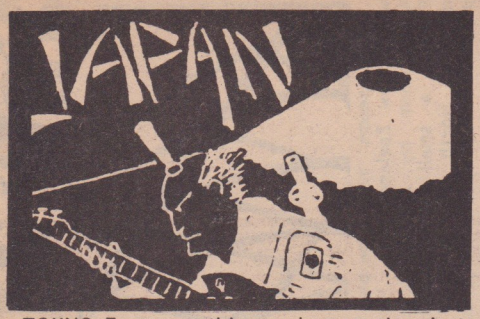
Violence has always been a problem. The only solution we've found, is to ban the arseholes from the gigs because they only go to cause trouble and beating people up boosts their egos. The atmosphere at gigs is greatly improved by not having them there.

Punks here have only ever been exposed to a limited selection of British music, so they're influenced by them. But through my radio show, I try to expose people to a wider range of groups and ideas, and as a result, I've broken through many people's smallmindedness, as they now appreciate U.S. bands and are gradually accepting foreign music. The show is called "Resurrection Punk Show" and broadcasts every Thursday for 2 hours, so bands--send records and tapes for airplay.

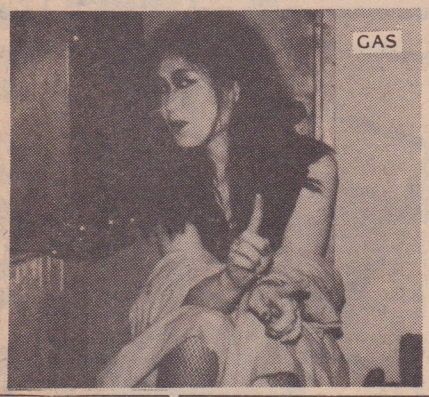
Positive Youth Promotions is an organization, formed by myself and a friend, and we've started a record label under this name. We'll be releasing EP's by K4 and FIVE YEAR MISSION, and will be publishing a fanzine. We already have a cassette label, Rites, and have put out tapes by N.Z. and overseas bands (including Australia's VICIOUS CIRCLE), and are generally trying to do something worthwhile in the punk scene. We're definitely not wallowing in apathy!

Our scene is slowly growing; we're hoping to create something positive here. So, if you're at all interested, please get in touch. I love getting mail, so wherever you are, write. Maybe we can swap stuff. I'm happy to write articles for fanzines anywhere, and can supply you with N.Z. releases, as long as they're available. I always return stamps and use re-usuable ones myself, so there's no postage costs involved. So what are you waiting for!?! Neil Cartwright/ P.O. Box 8809/ Symonds St/ Auckland/ New Zealand.

P.S. Does anyone reading this have a 3-way video system, where they can copy U.S. videos onto the video format used by the rest of the world? if so, I would love to hear from you!



TOKYO-Funny thing happened last October: Prime Minister Nakasone got re-elected. The funny thing about it is that I heard no news of a general election. Turns out there wasn't one. Only Party members can elect the Prime Minister. The average Japanese citizen considers Nakasone just another Reagan puppet, and he is. Now we can expect 4 more years of military spending and more freedom for the U.S. Armed Forces to roll more nukes (unofficially, of course) in.



Now onto the scene. Before, I reported that the COMES are getting back together. Well, they are, however, only Chitose (vocals) and Matasumura (drums) are reforming the group. Naoki (guitar) and Minoru (bass) are sticking with LIP CREAM. The EXECUTE are looking for a vocalist and drummer still. Hmmm, maybe they should join Chitose and Matasumura and form the COMESECUTE!?

I finally got a chance to see GAS. They're from Hiroshima, but spend a lot of time touring all over these islands. They have a strong metallic punk sound, with deep female vocals. The lyrics are mostly political, about war and nukes. Bassist Zombie told me they made their flexi, "The Day After", a few months before ABC made the Hollywood disaster flick of the same name. Actually, I liked BBC's "Threads" better myself. It was more human and less special effects.

GHOUL played a rad set at the same gig, ending with half the audience climbing on stage to clamor for more. They have a strong UK sound and drink excessively, a rather fun-loving bunch, eh?

Jun of TRASH has split, and nobody knows where to. So, Kazushi (guitar) of CLAY is sitting in with TRASH at gigs, and they sound so much better. TRASH have never made recordings because they claim to be a "live, power band".

Yawn, I've got no more sake, so I'm gonna end this report...Sayonara.

Roger Armstrong/ Hi-City Honancho No. 201/ 2-11-10 Horinouchi/ Suginami-ku, Tokyo 166/ Japan

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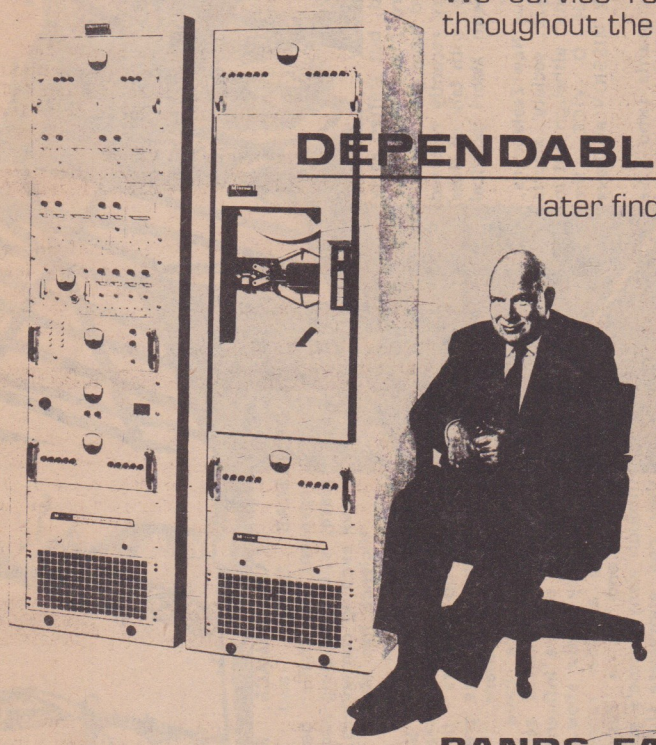

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(TV) TESCO VEE
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ARTICLES OF FAITH - "Give Thanks" LP

Although their compositions are longer than those of most contemporary thrash outfits, ARTICLES OF FAITH employ a fine sense of drama to create extraordinary tension within their songs. A screaming guitar sound, impassioned vocals, and their sheer velocity make for some great moments of noise and music, particularly on the piledriver, "American Dreams." Of course, this is mandatory. (SS)
(Reflex, PO Box 8646, Minneapolis, MN 55408)

ASBESTOS ROCKPYLE - "Dying of Cancer" cassette

The stark, dischordant post-punk on this cassette LP epitomizes the rebellious, satiric, and occasionally infuriating music of ASBESTOS ROCKPYLE. The compositions utilize slower tempos with mixed results; but when the vitriolic lyrics and music conjoin (as on "D.C. Deadcore") the results are close to magic. Unusual. (SS)
($2.50 to Warpt Records, PO Box 1172, Suitland, MD 20746)

BABY OPAQUE - "Pains, Fears and Insects" EP

BABY OPAQUE kick up a dust-cloud of guitar and drums in a style which reminds me somewhat of mid-period UK DECAY, but with an added dimension of accessibility. The 5 songs here, which address themes of alienation, contain twisted guitar riffing, though my favorite is the spare pop number, "Blue Crimson." Quite out of the ordinary. (SS)
($3 to Michael Dean, Cloaca Records, Box 3279, Charlottesville, VA 22903)

BLACK FLAG - "Family Man" LP

Side 1 of this rather strange release contains a brace of spoken word recordings by BLACK FLAG, only one of which is graced by an instrumental backdrop, and most of which are okay as novelties. Side 2 has four metal-punk instrumentals, none of which are even passable. You have to be a pretty desperate BLACK FLAG fan to want to buy this LP. (SS)
(SST, PO Box 1, Lawndale, CA 90260)

BLIGHT - "2" cassette

The same BLIGHT as before, with Scott (ex-CRUCIFUCKS?) singing/chanting/growling instead of Tesco. Long, slow, painful dirges are their forte, and they deliver with all the ugliness of an extreme downer overdose. Watch out -- they're on tour now! (TY)

(1026 Eureka, Lansing, MI 48912)

BLOODSPORT - cassette

While most of the songs on this tape are a bit too much on the melodic side for my taste, fans of more pop-punk (a la SoCal sound, like aspects of SOCIAL DISTORTION, TSOL) will appreciate their approach. Well-produced. (TY)
(1717 Sunnyside Beach Dr., McHenry, IL 60050)

BLOODY MANNEQUIN ORCHESTRA - "Streetlights in the Dark" cassette

Ahhh yes, but ven dus dis arrt becum self-serving obnoxious gaff? Most certainly when these twits are about the prognosis ain't beckoning bright. I mean -- saxophone? I though they outlawed dem tings. They oughta outlaw this grunt... (TV)
(W.G.N.S., 4407 Rosedale Ave., Bethesda, MD 20814)

BODIES IN PANIC -"This Ain't Rock'n'Roll--Then What the Hell is It?" LP

What it is is good N.J. thrash'n'roll. They rock hard and tight, with lots of stop-and-go songs, neat guitar sounds, etc. I say N.J. because they have a lyrical fascination with guts, gore, and death, as many other local bands do. Quite a few anti-war songs, too. Good buy. (TY)
(Kyle Eaves, Box 587, Bernardsville, NY 07924)

BURNING IMAGE - "The Final Conflict/Burning Image, Burning"

Every once in a while, someone comes out of nowhere who doesn't sound like anybody else. There are "Bat Cave" overtones here, but the music piledrives along with 10 times the balls of any SISTERS OF SEX SPECIMEN. The artwork is pretty deadly as well. If you're lucky, their guitarist might send you a demented chalk sketch or two. (Jel)
(2020 King, Bakersfield, CA 93305)

CHILDREN'S CRUSADE - cassette

This Ohio band is two guys -- one sings, the other plays all the instruments. Hints of CHROME, but it's more like the SOFT BOYS or early PINK FLOYD. Psychedelic. (RF)
(1269 Nash Ave., Elyria, OH 44035)

CHRISTMAS - "Ballad of the Invisible Girl/Wilhelm Reich"

CHRISTMAS are a fun thrash-pop trio who love their rock'n'roll. Hardcore no, but thrash, yes. (Is there a difference yet, Tim?) "Ballad" has a wild country kick to it, and "Wilhelm" sounds a little bit like MISSION OF BURMA. But believe me, folks, I've seen 'em and this disc is just the top of the iceberg. Hot damn iceberg! (RF)
(Iridescence, PO Box 3556, Culver City, CA 90230)

CLAUDE COMA AND THE I.V.'S - "Junkman/All Day Sucker"

Both sides are highlighted by great punk vocals, and semi- punk/garage/rock instrumentation. Sometimes the rock side (chunky rhythms and guitar solos) gets a bit much, especially on the B-side, but the A-side is an unqualified rocker. (TY)
(5210 Adams Ave., San Diego, CA 92115)

DUMPTRUCK - "D is for Dumptruck" LP

Don't be fooled by their title -- they're pretty cool. They remind me of early TELEVISION and DB'S pop, but without any love songs. I can't call it neo-psych because it's not '60's-ish and they don't rewrite Sam Shepard plays for songs. It's real good. (RF)
(Incas Records, PO Box 551, Brookline, MA 02146)

F.V.K. - "Who's Your Friend" cassette

An excellently recorded tape, F.V.K. came on with superior political lyrics (I say "came" on, because they lasted only during last summer). They first few tracks are fairly "heavy," but after those they launch into a series of thrash stop-and-go killers. Fine. (TY)
($1.50 to No Core, PO Box 5091, Raleigh, NC 27607)

FALSE CONFESSIONS - EP

Billed as a mini-LP on 7 inches, this is the first of the "Nardcore" (Oxnard area) series, with plent more to come. The idea is to beat the "high cost of albums, with these 6 or 7 song jobs). F.C. come off on some tracks as America's answer to the current DISCHARGE sound. On others, there's less metal damage, and more of an amalgam of U.S. and U.K. thrash. Powerful. (TY)
(Mystic, 6277 Selma Ave, Hollywood, CA 90028)

1/2 JAPANESE - "Our Solar System" LP
"Sing No Evil" LP

1/2 JAPANESE have been around since the mid-'70's and they still sound like a garage band. They've created a romantic jungle planet. "Our Solar System" is raw and crazy, and makes you sing along, while "Sing No Evil" is slicker and R'n'B-ish; it's their "Exile on Main Street." There's also a new JAD FAIR solo record with the VELVET UNDERGROUND's Mo Tucker on drums available by mail. If you're in the mood for a V.U. record and want some fun, play these. (RF)
(Iridescence, PO Box 3556, Culver City, CA 90230)

RICHARD HELL - "R.I.P." cassette

This fascinating document covers the career of RICHARD HELL from his early work with the HEARTBREAKERS in 1975 through various incarnations of the VOIDOIDS. Mostly studio material with a smattering of live recordings, there's some first rate stuff here, much of it previously unreleased. Fans of RICHARD HELL and seminal U.S. punk would be well-advised to get this one. (SS)
(Roir, 611 Broadway, NY NY 10012)

ILL REPUTE - "Live at Mystic on Halloween" EP

Yet another in the "Nardcore" series, and this one has a definite 'live' garage feel to it (might be because there were about 100 kids in the studio at the time of the recording). Actually, it's being re- mixed, so it may sound cleaner when it's released, but even this version is fun. Couple of covers too. (TY)
(Mystic Records)

INCUBATORS - "Face to Face/The Whole World"

A new Chicago-area post-punk group. "Face to Face" has evocative quasi-acoustic guitars and a magnificent break at the end; the flip is somewhat harder, and features a good, stirring chorus. Not bad at all. (JB)
(Carry Out--1115 Oldelm Lane--Glencoe, IL 60022)

ISM - "Constantinople" 12"

Always turning out interesting slabs, this 4-song job contains 2 originals and 2 covers (RESIDENTS and FUGS). All are creative, with a variety of sounds, ranging from crypto to country blues to folk bizarro. Only "Get Real Loose" is a real rocker, but even it isn't in their previous sometimes-thrash mold. (SS)
(Broken Records, PO Box 774, Oakland Gardens, NY 11364)

JOHNSON UNIT - "Triangular Effect" cassette

A pretty nifty rock'n'roll tape with garage appeal. There are some '60's influences here, but it's rocked out in a '76-'77 manner. Unpretentious, fun, and intelligent stuff. (TY)
(258 East 13th, Eugene OR 97401)

KOR-PHU - EP

Uh oh. More sun-damaged crazies have invaded our area from the desert. Sure this is difficult music; imagine a hybrid of the SEX PISTOLS and KING KRIMSON. What lifts these weeds into a high- energy bracket is their fat, metallic guitar crunch, and a warped sense of humor. Check it out. (TY)
(1600 7th St., Oakland, CA 94607)

KRAUT - "Whetting the Scythe" 12"

While this mini-LP boasts considerably more production finesse than past efforts, the songs by and large didn't grab me. KRAUT use metal and punk powerchord figures with skill and taste -- yet, it's difficult to pick out a single memorable track here, or anything even remotely along the lines of past greats like "Bogus" or "Kill for Cash." Disappointing. (SS)
(Enigma, PO Box 2896, Torrance, CA 90509)

LEGIONAIRE'S DISEASE - "Placebo World" EP

Hey, it's only been 5 years since their previous EP, and somehow several of the original members have re-grouped with others for this re-emergence. While I don't believe they are a functioning unit (they haven't played here where they live and recorded this), this is pretty tight. Description: punk rock, with the "rock" as stressed as the "punk." (TY)
(Fowl, PO Box 1821, San Francisco, CA 94101)

MARLENE - "Foreman/Killing Your Soul"

Ever wonder what happened to Jennifer Miro, singer of the late S.F. NUNS? Well, she now fronts MARLENE (or is she MARLENE?), who produce one slow BLONDIE-ish side and one caberet-ish side. Can't really recommend this musically, but the lyrics are intelligent. And, of course, it's historically relevant. Right? (TY)
(534 Northern Ave., Mill Valley CA 94941)

PILLSBURY HARDCORE - "Demo #1" cassette

A ridiculous name and a ridiculous band. It's that ol' youthful attack, folks: slash and crash and make fun of everything, and "who gives a shit if it sounds horrible cause we're havin' fun!" Garage: love it or leave it. (TY)
(1196 Morning Sun Dr, Pomona, CA 91767)

R.K.L. - "It's a Beautiful Feeling" EP

Another in the "Nardcore" series (although R.K.L. recently moved to S.F.) of mini-LPs, and they kick. As with many of the younger bands these days, there's a decidedly metal guirar influence. I choose to not hear it. (TY)
(Mystic Records)

SANGRE DE PUERCO - "Cheezy Dogs" cassette

A lot of this band's material is on the softer side, not unlike some of the REPLACEMENTS' current material. There's some freak- out jazzy punk, too, and even some thrash that's twinged with country, reminding me of MDC's "Chicken Squawk" or something. (TY)
(122 Stanford SE, Albuquerque, NM 87106)

17 PYGMIES - "Jedda by the Sea" LP

Some people and songs from SAVAGE REPUBLIC here, but in a different direction. 17 PYGMIES are quieter (even mystical) on this musical trip to Israel. Like S.V., a knowledge and love of ethnic music from all over the world comes through. At times, they sound like a Herzog soundtrack. I guess if you like BAUHAUS and their ilk you may like this, but there's no inherent doom and gloom here. (RF)
(Resistance Records, PO Box 11563, Marina Del Rey, CA 90295)

SKULL DUGGERY - "Headlock" LP

Bizarre -- could've sworn this would be metal, judging by the cover. But as the ol' expression goes, "You can't judge a..." You want punk, you got it. You want country, you got it. You want garage, you got it. You want metal, you got it. You want experimental, you got it. And all done weirdly! (TY)
(Mutha, PO Box 416, W. Long Branch, NJ 07764)

SLOVENLY EP

It's unfair to compare a very original band to another just to help explain their sound. But I will. A little like the MINUTEMEN, but fuller and less manic; a little like the FALL, too. The lyrics are offbeat and are used more for sound/mood than message. Most of them used to be a band called TOXIC SHOCK. (RF)
(New Alliance, PO Box 21, San Pedro, CA 90733)

STISISM - "Introducing...." EP

Yet another new band on the Mutha label. STISISM have a chunky mid-tempo punk attack with a PISTOLian feel. The vocals have pronounced '77 inflections, the sound is raw and garagy, and there's more than enough belligerence to go around. Highly recommended. (JB)
(Mutha; contact Stisism--P.O. Box 404--Brooklyn, NY 11229)

TWISTED - "Sheez Wycked/The Thing"

The TWISTED have a raw '60's sound with psychotic vocals, a trebly organ-based orientation, and twangy psychedelicized guitar work. "Sheez Wycked" is more demented; the flip is a spooky instrumental with human screams. Midnight does it again. (JB)
(Midnight--P.O. Box 390--Dept. O, Old Chelsea Stn.--N.Y., NY 10011)

U.S. DISTRESS - cassette

A pretty intense, but standard thrash tape. The sound quality is decent, and there's lots of power to their blasts. Nothing new, but they'll be a force if they stick with it. (TY)
(2019 28th Street, Kenosha WI 53140)

UGLY AMERICANS - "The Dream Turns Sour" LP

This album contains a fair amount of monochromatic thrash on Side 1, but several tunes of the flip show that the UGLY AMERICANS have an unexpected versatility; I really enjoyed "The Bad, the Worse..." and especially "Bob's Beach," with its surfy overtones. The lyrics are always incisive and hard-hitting, so even though this LP is musically a mixed bag, I can recommend it without too much difficulty. (SS)
(Discipline Records, 909 Burch Ave., Durham NC 27701)

VARIOUS ARTISTS - "Attack of the Jersey Teens" LP

No headbangin' '60's punk here, with most of this anthology concentrating on the Mersey/folk rock side of things (WHAT-NOTS, FRIEDLES, YOUNG MONKEY MEN) -- but CALLIOPE and LOVED ONES do turn in an excellent rocker each. I suspect most of these bands hailed from South Jersey, hung out at "the Shore," and would love to be BRUCE STINKBEAN. (TY)
(Bona-Fide, PO Box 185, Red Lion, PA 17356)

VARIOUS ARTISTS - "Back from the Grave, vol. 4" LP

More primitive '60's punk from pimply-faced pubescents who couldn't attract a "gurl" if their lives depended on it. And it's a damn good thing, too, or they wouldn't have been mad enough to produce these raunchy misogynistic rants. Almost everything here is primo stuff, maaaan, but I especially dig the CYCLONES, RED BEARD & THE PIRATES, the HALLMARKS, and the AZTEX. Can't wait for future volumes. (JB)
(Crypt--Box 9151--Morristown, NJ 07960)

VARIOUS ARTISTS - "Desperate Teenage Runaways" LP

The soundtrack to We Got Power's video extravaganza, there's lots of great rock'n'roll. REDD KROSS appropriately dominates this disc, not only with their own tunes, but with members sitting in with WHITE FLAG as well. They are joined by BLACK FLAG, SIN 34 (WGP's 'house band'), NIP DRIVERS, and DARKSIDE (?). Cool teen stuff! (TY)
(Gasatanka, 1241 N. Harper, Ste 6, Hollywood, CA 90046)

VARIOUS ARTISTS - "Highs in the Mid-Sixties, Vol. 12" LP

Part 2 of the Texas retrospective in this on-going series has dug up a mixed bag. Side 1 is the "acid-punk" side, and it's a 50/50 proposition: highlights are by the REMAINING FEW and STEREO SHOESTRING, the rest being too far gone on the lighterweight psych side. Side 2 is the "pop" side, and it's less than a 50/50 deal. (TY)

(A.I.P., no address)

VARIOUS ARTISTS - "Highs in the Mid-Sixties, Vol. 13" LP

Supposedly a return to the "punk" side of Texas '60's music, it's not quite the wailer I had hoped for. While there's some killer stuff by the BRIKS, FANATICS, and BARONS (MOUSE AND THE TRAPS ripoff), there's also an awful lot of filler here. Hope that's it for the Texas series. (TY)
(A.I.P., no address)

VARIOUS ARTISTS - "Music to Kill Brain Cells, Pt. 1" cassette

Band #1 is BROKEN TALENT, who after the pornographic intro (Mykel Board, get this one!), indulge us with some classic garage punk. #2 is VERBAL CIRCUS, and they deliver some really weird shit (again M.B., take note). POP CRUDS bring us back to reality (ha!) with more garage retardedness. And that leaves it all up to FONZIE'S NEPHEWS, who polish us off in a demented fit of idiocy. "Weird shit," as the liner notes say. (TY)
(TPOS, 8550 NW 179 St., Hialeah, FL 33015)

VARIOUS ARTISTS - "Inner Ear Damage" cassette

Fairly evenly split between U.S. and U.K. outfits, between live and studio, between good and inaudible. Faves: SEARS, RON CREATE, CHUMBAWAMBA, BODY COUNT. (TY)
($3 to E.R., PO Box 3092, Orange CA 92665)

VARIOUS ARTISTS - "Objekt #2" cassette

An eclectic conglomerate of obtuse sound and vision, some of it extraordinary, some self-indulgent grunt, but that's the case with all compilations in this genre. It's refreshing to see Americans pumping out intensity of this nature. This is quite similar in approach and content to the "Rising from the Red Sand" series from England, although the sound here is much better. Highly recommended. (TV)
($7.50 to Ladd Frith, PO Box 967, Eureka CA 95502)

VARIOUS ARTISTS - "We Got Power" LP

This "Party Animal" follow-up is not quite as overpowering as the initial installment, but it's still an excellent sampler. You get 41 bands from all over the U.S., with SoCal being predominant. Too many bands to even begin to list (see ad this issue), but there are lots of debuts here, as well as other recently recorded up-and-comers. And, there are grooves between the songs this time! (TY)
(Mystic Records)

WHITE BOY - "Poker Chip/How Safe are You"

This duo of Jake Whipp and Mr. Ott dates back to around 1976 when they emerged with their pre-punk classic, "I Could Puke." And here they are again. While neither side is as great as that debut, both sides exhibit their weird, punchy music which combines a rhythm machine, eerie vocals, and occasional wicked guitar outbursts. (TY)

(Doodley Squat, 3007 Jennings Rd., Kensington MD 20895)

WHITE FLAG - "Third Strike" LP

Whatever one might think of WHITE FLAG's attitudes--and I think they're about as infantile as they come--it can't be denied that they've managed to put out another fine album. Like the first, this one combines lots of power, imagination, and humor (some of which is purely unintentional). Musically, there's some fast stuff, some slower stuff, some Metal, and some weird shit. The kind of record you can close your mind and happily march off a cliff to. (JB)
(Gasatanka; dist. by Enigma)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

ACCURSED - "Laughing at You" LP

This is their third 12"/mini-LP (hard to tell which these days), and probably their best yet. By no means generic punk, there are all sorts of strange noises and various counter-rhythms running thoughout, keeping the listener just a bit off-balance. And just when you think it just might be a bit too eccentric, they come back with their powerful sound. There is one self-indulgent klunker on the studio side, though, and the live side isn't quite as neat as the studio. Still, it's interesting. (TY)
(Wreck 'Em Records, 169 Fairview Ave., Gillingham, Kent, ENGLAND)

AD NAUSEUM - "No Mercy" cassette

Can this be the same band who put out that drone-like EP a while back? Yes, it is, but they've improved about 1000%, and return to blast our ears with some powerful noise and tune-laden thrash. Another excellent young U.K. outfit to watch for. (TY)
(Barry, 236 Grafton St, Buckland, Portsmouth, Hants, PO2 72W ENGLAND)

CHAOS U.K. - "Short Sharp Shock" LP

Yo to Chaos and the gang. This album tears me flesh away and sends shivers up the spine as that raw unrelenting sound of CHAOS U.K. squeezes me brain boggen in sheer utter delight. Even though this is a new line-up (except Chaos on bass), the intensity and drive that charges forth is mayhemic insanity. In all of the punk globe, only 2 bands exist who put forth this burly sound and both are from the same town. Yea, it's great! (Pus)
(Children of the Revolution, dist. Cartel)

CULT MANIAX - "The Amazing Adventures of Johnny the Duck..." 12" EP

The title track of this 5-track EP is a sedate dose of riffy funnypunk, but the only song here that shows any life is the fast rocker, "Maniax." While the compositions on this 12" delve into a Brit-punk style of a less-than-generic sort, I found myself pining for the CULT MANIAX of long ago. Tiresome. (SS)
(Xcentric Noise)

DANIELLE DAX - "Jesus Egg That Wept" LP

Women are created equal, and they are capable of parallel performance in any of 1000 arenas. Therefore, add to the list the gal here on the outer reaches of sanity. A truly bizarre platter incorporating various and sundry obvious influences. But, I am gasping, "A woman can do anything" (underneath my breath) as I drag my cigarette and flip this over for another spin. (TV)
(Awesome Records, Ltd., no address)

DEVASTATION - "Drag You Down" EP

This is a marvelous and thoroughly uncharacteristic British garage punk record. It's not really good in any technical or musical sense, and that's precisely why I like it. DEVASTATION create a fearsome ruckus with ultra-distorted, medium-speed drones punctuated at various points by primitive, out-of-tune leads. Not for musicians....which is fine by me. (JB)
(Creative Reality)

DISRUPTERS - "Playing with Fire" LP

The DISRUPTERS continue their treatment of fascinating lyric themes with their second LP, but the music is considerably less impressive. The plodding tempos and sluggish guitarwork impart a certain lethargy to the song structures, which mine a basic Brit-punk influence. "Surfshock" qualifies as a pleasantly abrasive, mid-tempo rocker. (SS)
(c/o Backs Records, 3 Swan Lane, Norwich, ENGLAND)

ENGLISH DOGS - "To the Ends of the Earth' 12"

Yowsaaah! You say ENGLISH DOGS equals GBH-clones, a ho- hum mucacho. You ain't heard this! Blisters with speedcore franticness, mean with whining licks as it kicks into a maniac pace. Well-organized melodies that cry out in terrorizing metallic thrash. While some bands are trying to be metal, ENGLISH DOGS are just the dawning of speedcore. Put that on again, chalk on up for Rot! (Pus)
(Rot Records)

FALL - "The Wonderful and Frightening World of the Fall" LP

There's three new records by these guys, and it's all like this LP. They're faster and funnier than ever. Mark Smith maintains his tradition of never really "singing" the songs. They confidently thwart trands. They laugh while their peers join mindless tribes or dress up like gauchos just to get on MTV. All three records are available on one cassette. (RF)
(Beggars Banquet)

HOMOSEXUALS - "The Homosexuals Record" LP

This is a posthumous release of demos this band recorded on cassette so the sound quality is raw -- but that doesn't bother you. Their music is fast pop similar to the SWELL MAPS and early XTC. You can probably find some of their old singles used. (RF)
(Recommended Records)

KICK - "Let's Get Back Together" EP

A 3-song U.K. mod release with all the prerequisites: vocal harmonies, R'n'B guitar licks, up-tempo beat. There's just a hint of the unusual on "A Shot in the Dark," but otherwise they're just a pale version of the JOLT. (TY)
(Footwear, no address)

MARCH VIOLETS - "Natural History" LP

I feel burned, Jack, cuz 3/4 of this friggin' thing are the old singles and if they wanna keep breaking new ground with their collective pinkys, then my green'll be clinging wallet-side cuz their last single sounded like fuckin' X anyway. (TV)
(Rebirth Records, PO Box HP7, Leeds, LS6 2HL, ENGLAND)

NEWTOWN NEUROTICS - "Suzi" 12"

The NEWTOWN NEUROTICS again display their complete command of the '77-style punk style with these three highly melodic, up-tempo bursts. "Suzi" qualifies as a finely honed bit of pop-punk in the best English tradition, and the two songs on the flip are almost up to the same standard. Is this band capable of putting out a bad record? NO. (SS)
(No Wonder Records)

NO ONE'S PROPERTY/BOMB CULTURE - split cassette

N.O.P. is an undeniably English band, sporting mid-tempo songs with both a male and female vocalist. Well-done, well-produced, and to-the-point lyrics. B.C. is a vocalist and rhythm machine combo, also with intelligent words. Both outfits are now, unfortunately, kaput. (TY)
(31 Gothic St., Rock Ferry, Birkenhead, Merseyside, ENGLAND)

RESISTANCE 77 - "Thoroughbred Men" LP

A better release than I expected. While there's some so-so stuff, many of the tracks have that "something special" that make them jump out at you, and stick too. Catchy tunes, powerfully delivered, and with zip! (TY)
(Rot Records, 39 Bolsover St., Mansfield, Notts., NG18 2PS ENGLAND)

RIOT CLONE - "Blood on Your Hands?" EP

While the two B-side tracks are nothing special, it's the A- side's "Why Do You Have to Eat Me?" that grabs me. It's about 1/2 spoken word (a woman reciting various facts about edible animals' unhappy encounters with mankind, set to eerie sci-fi-like music), and then breaks into a classic punk chant song. (TY)
(Riot Clone, dist. Rough Trade)

STRESS - "State of Decay" cassette

A 4-song mid-tempo Brit-punk style tape. It's OK, but not very inspiring. I think this style reflects too closely the depressed nature of the English working class. Their lackluster, unimaginative lives come across, not so much lyrically, but in the dull repetitiveness and unexciting music. Somehow, punk should attack that existence with hope and verve. I dunno, maybe I have no right to say this from afar. (TY)
($1.30 to Endangered Music, Bubossa Station Rd., Brize Norton, Oxon, OX8 3PL)

STUPIDS - "Leave Your Ears Behind" cassette

A dozen very, very powerful and desperate thrash tunes out of the studio. These guys are 'newcomers', yet they deliver like old pros--tight, and with confidence. This band, among a few others, bodes well for Britain's HC future. (TY)
(Tommy, 5 Warrington Rd, Ipswich, Suffolk, IP1 3QU ENGLAND)

VARIOUS ARTISTS - "Four on 4" EP

One cut each by four excellent rock 'n' roll (in the good, teen rave-up sense) combos. The MILKSHAKES, PRISONERS, STING- RAYS, and TALLBOYS all turn in crisp, up-tempo rockers with varying influences (R'n'B, psych, mod). So don't be no "skwayer," and pick it up. (TY)
(Big Beat)

VARIOUS ARTISTS - "Have a Rotten Christmas" LP

The up-and-coming Rot Records label presents largely unreleased tracks for your holiday "enjoyment". Good, strong material from ANIMAL FARM, VARUKERS, NO CHOICE, SKEPTIX, RESISTANCE 77, ENEMY, PARANOIA, and RIOT SQUAD. What, no BOBBY HELMS? (TY)
(Rot, 39 Bolsover St, Mannsfield, Notts, ENGLAND)

VARIOUS ARTISTS - "Shoot 'Em All" cassette

Outside of some weak Britpunk material from BLABOIZ, we're presented with some excellent tracks (studio and live) from the VANDALS (not the U.S. band), INTENSIFIED CHAOS (again, not the u.s. combo), and SABOTEUR. Vigorous stuff! (TY)
($3.50 to Dave H., 4 Clover Mead, Taunton, Somerset, TA1 3XD ENGLAND)

VARUKERS - "Massacred Millions" 12"

Here be the newie of the VARUKERS, sounding more like their first LP than that last blast of a speedy DISCHARGE riffs. High snare in the mix, but that doesn't hold this back. Fast, powerful, and clean in the VARUKERS tradition, but what happened to Bruce?? (Pus)
(Rot Records)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ANI(X)VAX - "Live Auf Teneriffa" cassette

Your basic stop-and-go thrash with gruff-as-hell vocals. It's tightly done, and there is definitely a spark of potential specialness in the guitarist's work, so given time they could be hot. (TY)

(Adam Riese, Finkenstr. 64, 4400 Munster, W GERMANY)

BANNLYST/ANGOR WAT - split cassette

ANGOR WAT alternate between a heavy, powerful post-punk sound and excellent, powerful thrash -- both coming off excellently (especially on the studio tracks...the live are weaker). BANNLYST have a more metal sound, with some pop sensibilities, reminding me a bit of some Japanese stuff I've heard lately, especially in the ultra- gruff vocals. Both bands are hot!
(Knall Tapes, Box 4386, Hospitalslokkan, Trondheim, NORWAY)

BLOEDBAD cassette

Yow! This one blisters! From start to finish, this is one long string of Pushead adjectives. Check it out! (TY)
($2 to Michael Kopijn, Merwedestraat 105, 9725 KC Groningen, HOLLAND)

CLAY - "The Middle East Combat Area" EP

Gut crunching power thrusts a titanic wallop as the CLAY do their brand of Japanese hardcore. Fast, with enjoyable chord changes and strong leads, has metallic edges broken in with thrash punches; still, it screams with incredible bursts of energy. Potent lyrics on the political side. This is tasteful and scorches. Be sure to get this! (Pus)
(Dogma, No. 303 Aota Bld 3-1-9, Koenji-Kita, Suginamiku, Tokyo, JAPAN 166)

CONTINENTAL KIDS - "?/Johnny Gun"

Both of these tracks are on the rock'n'roll side of punk, not unlike the quasi-rockabilly approach of NO ALTERNATIVE several years ago. The A-side rocks harder, but neither track is really that gripping. (TY)
(Beat Crazy, JAPAN)

CRAPSCRAPPERS - "Don't Waste Money" EP

Very fast and very noisy! If it weren't for the ultra-repetitive drumming, this would be pretty snappy; but somehow, it doesn't hold together this way. Excellent lyrics. (TY)
(B. Junge, Hohenzollernring 104, 1000 Berlin 20, W. GERMANY)

DEADLESS MUSS - "Rise Against" 8" flexi

Records from Japan seem to come in all sizes, shapes, and degrees of elasticity. This 7-song, one-sided job is a tough bit of thrash, combined with ultra-gruff, throaty vocals that make it quite good. A political theme record. (TY)
(D.I.S., no address)

DER DURSTIGE MANN - "Bier Nix Gut!" 45

Leader Eric Hysteric claims the most revelatory moment in his life was when he heard the GERMS' "Forming." He proceeded to pump out some of the trashiest, most barbarically brilliant stuff with his original band VOMIT VISIONS, on his own, and with his new assemblage. Here these guys are really sounding slick enough to enter the world of commercial jingles and the like. Don't get me wrong, it's still boss (the bossest). (TV)
(Wasted Vinyl, D6293 Lohnberg Lahn, Obertor 6, W. GERMANY)

DOWN SYNDROME - "Other Ways" EP

Whoaa! A mighty impressive debut EP by this Edmonton punk outfit. The mid- to fast-tempo material here far surpasses their earlier cuts on the "Outer Space" compilation. With its skads of guitar power, strong tunes, tasteful lead parts, and intelligent lyrics, I can't think of any reason not to scarf this fucker up. (JB)
(Black Sun--11716 85th St.--Edmonton, Alberta--CANADA T5B 3E7)

EXECUTE - "Criminal Flowers" EP

Ramcharging ferocity from Japan. Wild distorted guitar howls, punching out sonic rage, fierce power with scowling vocals. Intense stuff, quick with crazed leads. "Criminal Power" features some eerie abrasive melodies with booming frontrunning beat. EXECUTE hold their own without a repititious cycle. By far my fave Japanese band. (Pus)
(Hit Parade, Lemmy Yamada, 2-32-15 Nishikubo, Musashino-City, Tokyo, JAPAN)

EINSTURZENDE NEUBAUTEN - "2x4" cassette

These folks are among the world's leading proponents of industrial noise, utilizing instruments, jackhammers, concrete mixers, etc. But somehow, these live recordings didn't shake me up. ZEV makes better rhythms beating on his springs, SPK used to make more intense, demonic sounds, and ENO makes better ambient music. Not that I'm any expert on this stuff, but after reading Tesco's article, I though this genre would change my life. Guess I'm too weird already, 'cause it seems tame. (TY)
(ROIR, 611 Broadway, NY NY 10012)

FIXED UP - LP

This band reminds me most of the earliest incarnation of the FLAMIN' GROOVIES (Circa 1967-71), with their rockin' R'n'B. The singer has a definite ROY LONEY feel to his voice, which has to be more than a coincidence. Okay, but not as cool as the originators. (TY)
(Closer, 100 Rue Dicquemard, 76600 LeHavre, FRANCE)

GASATSU CRIME FIGHTER - "Rude Beat" EP

Quite a noisy thrash/punk band. The overall sound seems a bit early English, but a lot of the hooks seem more late-U.S. Very enjoyable, and the rock hard. (TY)
(ADK Records)

GOD - "Get Down Valis, I Want to Flapple and Train" 8"EP

Don't ask me what that means! The 7 tracks here are in an early ('76-'77) punk vein, with elements of the STOOGES and pre- punk pop/rock thrown in. Not great/not bad, and from Japan. (TY)

(Chinese Clip, no address)

G-ZET - EP

Maniacal Japanese speedcore with a bot of bass, driving some outrageous power to the forefront with a mayhemic beat. Metallic guitar riffs, garroting drum pulsations and that sonic bass blistering. Both songs are instrumentals and each has its own charisma, nothing lost without the vocals. (Pus)
(ADK Records, no address)

HOODOO GURUS - "I Want You Back" 45

Textbook definition of what a great single is. Once you hear the chorus, you've got a friend for life. 2:48 of pure pop pleasure for saps like me. Why isn't this a hit??!! (LH)
(A&M Records)

INGRON HUTLOS - "Necrophilian Hits" EP

Uh-oh, Swedish thrash madness strikes hard here. Wild and grinding, with a Japanese speedcore flavor to it. Outrageous stuff, with crazy vocal antics and lots of laughter and wicked thrills to bend your brain at. Yes, this has potential; blasts the wax right out those ears. INGRON HUTLOS is a name to remember. (Pus)
(Hutlos, no address)

KINA - "Nessund Schema Nella Mia Vita" cassette

Frantic and jazzy, while unrelentingly pounding, this is yet another recent attractive entry to the hardcore world from Italy. The songs tend to be longish (and remind me ever-so-slightly of REALLY RED), but there's enough melody to sustain that, especially given the power with which they hammer home the material. Good. (TY)
(Giampietro Capro, Via Della Consolata 5, 11100 Aosta, ITALY)

LAUGHIN' NOSE LP

With thanks given to DISORDER and CHAOS U.K., and an attitude lyrically not unlike CHAOTIC DISCHORD, you can get the general idea of where they're coming from. Their punk and thrash is tight, well-produced, but not especially dynamic. (TY)
(AA Records, 1.11.22 Kikuwu Copo 102, Kameari, Katsushikako, Tokyo, JAPAN)

NIKOTEENS - "Skateboard" cassette

Claiming to be the fastest band around, they'd like us to tell them who's faster. That might be difficult, as they do totally shred on their recent tracks here. And even at such speed, they manage to hold it together musically, and even inject a bit of melody, too. Looking for s U.S. label. (TY)
(Gerald Fleisher, Maigloeckchenstr. 2, 807 Ingolstadt, W. GERMANY)

OUTO - "Many Question Poison Answer" EP

Graunched out growlings that spit out the tonsils are the focus of this Japanese power unit which pours out the distortion and whining feedback. Speed and chaos in the vein of DISORDER/CHAOS U.K., with thumping bass ferocity that will erupt your senses with this intense barrage. OUTO has a piledriving no holds barred approach to chaotic madness, your ears will never be the same. (Pus)
(AA Records)

PYHAT NUKET - "Bella Ciao/Unelma"

I think this is what RIISTETYT evolved into. Both tracks are on the power/pop/rock side, yet are pretty catchy. This especially pertains to the A-side, which sounds like a Russian (Finnish?) folk tune rocked-out. Sort of older-style punk-sounding, too. (TY)

(Krak/Propaganda, PO Box 393, 00100 Helsinki 10, FINLAND)

PUSHTWANGERS - mini-LP

These guys mine a '60's type of lode (not load), but instead of the punk/psych vein of fellow Swedes the NOMADS, this is more on the pop side. There are some Mersey influences, early '70's pop influences, even ROMANTIC influences. Actually, they go way too far in this direction for me. Maybe that wimp Jeff would like it. (TY)
(Blackboard and Chalk)

RAZZ - "The Great Punk Storm" 8" flexi

This 6-song Japanese release is pretty Brit-punk in sound, with high-quality production, clean execution, catchy songs and hooks, etc. They even have the Union Jack as a backdrop in their photos. (TY)
(Razz Records, no address)

ROSE JETS - "You Don't Say So!" EP

This 4-song job has a heavy PISTOLS influence -- almost embarrassingly so. They do, however, perform the style diligently. This 6" record comes in an 8" sleeve, which folds out into a glossy full-color poster. (TY)
(Child Painter Records, no address)

SOTLIMPA (S.L.A.) - "A Non Fitting Generation" 12"

Uptempo hardcore with catchy rhythms from Sweden's SOTLIMPA. Driving pace but it keeps the harmony and beat. Fun, dancable stuff. Too bad it's a muddy mix; still, you'll never know as you fly with the music. (Pus)
(Skvaller Records)

STAR CLUB - "Hello New Punks" LP

Japan's longest surviving punk band has a new LP, and it sounds like it could've been recorded back in '77 when they began.. It's got that "classical punk" sound, thoroughly produced by a major label, power chords and all. Now that Johnny Rotten is doing SEX PISTOLS material again, I guess it's okay. First 500 come with a flexi, too. (TY)
(Japan Records)

SUICIDE - "Warning for the World's Punks/Ga-Na-Ri-Ya"

Both of these tracks are in the highly-produced, powerful punk/post- punk vein, reminding me of some of the slower material on the STALIN's picture disc LP. Good traditional stuff from Japan. (TY)
(Bizarre, no address)

VARIOUS ARTISTS - "Deflagration #1" cassette

This all-thrash comp. is yet another international effort, and despite some relative unknowns here, it's pretty consistently powerful. There's EXTERMINO (Brazil), ROVSETT and MOB 47 (Sweden), BLANK SS (Heimat), and HERESIE (France), SAUKERLE (E. Germany), ONSLAUGHT (UK), THELLAY (Japan), END RESULT (Australia), SCAPEGOATS (W. Germany), and MELLAKKA (Finland). The compiler will take money ($2.60), but prefers a C-60 tape of bands from your country in trade. (TY)
(Oliver, 38 Allee Circulaire, 27200 Vernon, FRANCE)

VARIOUS ARTISTS - "Holland Hardcore III" cassette

This is pretty much of a rave. All the bands thrash out wildly, with most of the bands turning in those noisy live tracks that remind me of S.U.M. In this category goes PUINHOOP, LAITZ, M.O.G., CHLORIX, ECHTE BOTER G.V.D., ORGASM, and A. RELAXT. Top honors on this regional Dutch comp. go to GEPOPEL, who present 2 studio tracks that remind me of 7 SECONDS more than a little. Keep it up, all of you! (TY)
(M. Nielz de Wid, Erospluntsoen 18, 1131 WL Volendam, HOLLAND)

VARIOUS ARTISTS - "Izgublgena Alternativo" cassette

This is a surprisingly strong representation of several Yugoslavian hardcore bands. While it's hard to tell who's who, nearly all of the material (tape EPs) by U.B.R., NECROPHILIA, SOLUNSKI FRONT, QUOD MASAKA, DVA MINUTA MRZNJE, and DISTRESS is a cut above the norm. There's some real originality and flair here, along with lots of power. Excellent. (TY)
($5 to G. Obradovic, Strahinica Bana 43, 11000 Belgrade, YUGOSLAVIA)

VARIOUS ARTISTS - "Not So Humdrum" LP

The second Sydney compilation from that hard-working Bruce Griffiths (Trousers in Action 'zine), and it's full of good material. While there is only one semi-thrasher (VIGIL-ANTI), there's lots of garagy stuff (ROCKS, WRONG KIND OF STONE AGE) and other classic punk styles performed by SUICIDE SQUAD, EXSERTS, HAPPY HATE ME NOTS. But the most zapping tracks belong to ITCHY RATS, who'll really grow on you. Super book-type cover, too. (TY)
($13 to Phantom Records, 373 Pitt St., Sydney NSW, AUSTRALIA)

VARIOUS ARTISTS - "Yalta Hi-Life" LP

Aaa-haaa! here it is! A Finnish compilation with the best TERVEET KADET song yet, smokes while the stylus shoots out sparks. Great collection with KAAOS, VARAUS, APARAT, AIVOPROTESTI, KANSANTUR VAMUSIIKKI-KOMISSIO (say that 3 times...slow!). Don't miss this! (Pus)
(Barabbas Records, Box 483, 90101 Oulu 10, FINLAND)

VIETKONG LP

The hardcore played by these guys is on one hand melodic (a bit reminiscent of the DK's) and yet also somewhat heavy-handed (mainly in the vocal delivery, which is quite "Germanic," and in the rhythm section's "heavy" sound). Good, but not great. (TY)

(Bear Records, Schweppermannstr. 5, Nurnberg, W GERMANY)

ZERSTORTE JUGEND - LP

Blows an outrageous stack of volcanic thrash with fast-paced rhythms, steadfast with abrasive vocals and good guitar licks. This German outfit storms wildly with ten lightning-paced maniac doses that forcefully house an abundant source of energy and aggression. One of the best speedcore releases to some out of Deutschland since INFERNO and the MALINHEADS. Really good. (Pus)
(Sclitz, c/o Rocky, Wrangelstr. 57, 1000 Berlin 36, W GERMANY)

ZOLGE - "Crisis My Guest" LP

Interesting sound on this ZOLGE release, ultimately using the studio (a good one) to their advantage. A wall-of-sound rock/hardcore approach with much emphasis on the exceptional vocals which have plenty of interesting effects on them. This booms with well-produced power, different and enjoyable. A one-of-a-kind sound. (Pus)

(Dogma Records)

ZOS-KIA - "Rape/Thank You"

"Rape," need we say, is a disturbing tune -- monster-movie soundtrack with a woman wailing in torment; troubling documentation of a violent act. Skip the B-side, the A-side haunts the hell out of me. (TV)
(MAD Records, no address)

ZWAARKLOTE/INCEST - "R.I.P." split cassette

Two recently deceased bands share this memorial release. While INCEST were just so-so, ZWAARKLOTE were quite awesome. They are as tight, fast, and powerful as you'll find around Europe, and not prone to too much sloppiness. (TY)
(Limbabwe, Martinusstraat 24, 5911 CK Venlo, HOLLAND)

ZYKLOME A - "Made in Belgium" LP

Belgian speedcore at its finest! Fast electifiying guitar laced with quick drumming and hi-hat smashings. Rapid vocals keep the pace moving at 1000 RPM as ZYKLOME A roar through one besetment to the next blast. This is crazed and frenzied, and put out on the Punk Etc. label. Another European release to sit up take notice of. It has scorching potential. (Pus)
(Punk Etc., Mottestraat 12, 1870 Wolvertem, BELGIUM)

ZYNTHSLAKT - 12" EP

ZYNTHSLAKT on this solo release push forth a full aggressive punk flavor. This Swedish ensemble hit with some hard-hitting blows, using raw guitar and drum mixtures with harmonious vocals, a little say, and just pure driving energy. (Pus)
(Rosa Honung, 100 Stockholm 70, SWEDEN)

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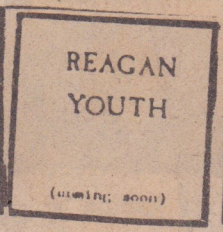

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But hopefully the 80's and 90's will allow us to do an album every now and then.

MRR: At the first reunion concert in June of this year, I saw the scope of your emotions laid bare before throngs of tearful FUGS freaks. It was more than heart-warming for you I'm sure.

S: Well, Tuli and I go way back. I mean, uh, I don't wanna be living in the past, but we did do some terrific shows back then in the 60's. State of the art stuff. Most of them were never recorded but we did do some wonderful theatrical things here and there, and it was nice to see that years later, the same intensity, fervor and fire and intelligence are still there to be used and presented. And it was nice to dance around the stage with Tuli wearing a psychedelic Turkish cape. It was fun to do that. . .

T: I felt that way too, and the audience was all there. They had a great time too, it seemed.

S: I have a terrific amount of repect for Tuli as a songwriter. I think he has a genius for the well-turned lyric. It's a pleasure again to sing his songs. He's a terrific writer and we agree closely enough on political matters so that even our politics mesh thoroughly.

MRR: What about the third original FUG, Ken Weaver?

T: He got lost in the sun belt. Ed will tell you more about it.

S: Weaver has become a born-again Christian and a member of the religious right. He is also a Russian scholar and is now applying for employment with government intelligence agencies having in mind to confront the Soviet Union. So he felt that he could not take part in the reunion because certain songs, like "C.I.A. Man", which he mentioned in particular, and even some of his own songs, songs he wrote, like "I Couldn't Get High", were not compatible with his present beliefs. I guess that as a born-again Christian right- winger revivalist, he could not bring himself to sing songs advocating the enthusiastic use of a wide spectrum of pharmeceuticals. So he opted out. But we wish him well. We don't wish his politics well, but we wish him well. Going on with the FUGS; so for me it's a question of why it was stopped in the first place, not why we're going now. But I think, as of now, that the times have turned ugly again, just the way they were in the 60's. Not ugly, but more ugly. So I think that today, with the politico-socio atmosphere the way it is, there's even more need for what we want to do, or rather, we feel the need to say the things we say. I think that we could have been heard in the 70's, too.

MRR: So there's the European-Scandanavian Tour in November. Will this '84 FUGS perservere? What's next?

S: Well, we'll
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T: New songs?

S: Well, most o
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MRR: Where di

T: Well, I've ki
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ED SANDERS -- founded the FUGS in December 1964. He is a legendary lower east side editor and poet where he owns and operates the Peace Eye Bookstore. He is editor of Fuck You/a magazine of the Arts (described by Time Magazine as Love You/a magazine of the A-b). He edits the Marijuana Newsletter and has published numerous anthologies of poetry. He has 4 books of poetry, among them: POEM FROM JAIL (City Lights Books) and PEACE EYE (Frontier Press, Buffalo, N. Y.). He has been active on the peace-creep scene, being one of the original submarine boarders in 1961 out of which his first book of poems, POEM FROM JAIL was written. He is a graduate of N. Y. University (AB in Greek), and lives with his wife, 2 children, and 7 mistresses. Born in Kansas City, Missouri.

TULI KIPFERBERG - is one of the leading Anarchist theorists in the lower east side. A native New Yorker, Kupferberg was a leading figure in the beat generation in the late 40's. He is a graduate of Brooklyn College. He is the famous person who "jumped off the Brooklyn Bridge" and survived, as described in Allen Ginsberg's HOWL. He is a professor at the FREE UNIVERSITY of N. Y. where he teaches courses on the Sexual Revolution. He has had several books of his poetry published. He is the head man and editor of BIKTH PRESS which has an 8 year history of satirical, humorous and freaky publications.

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